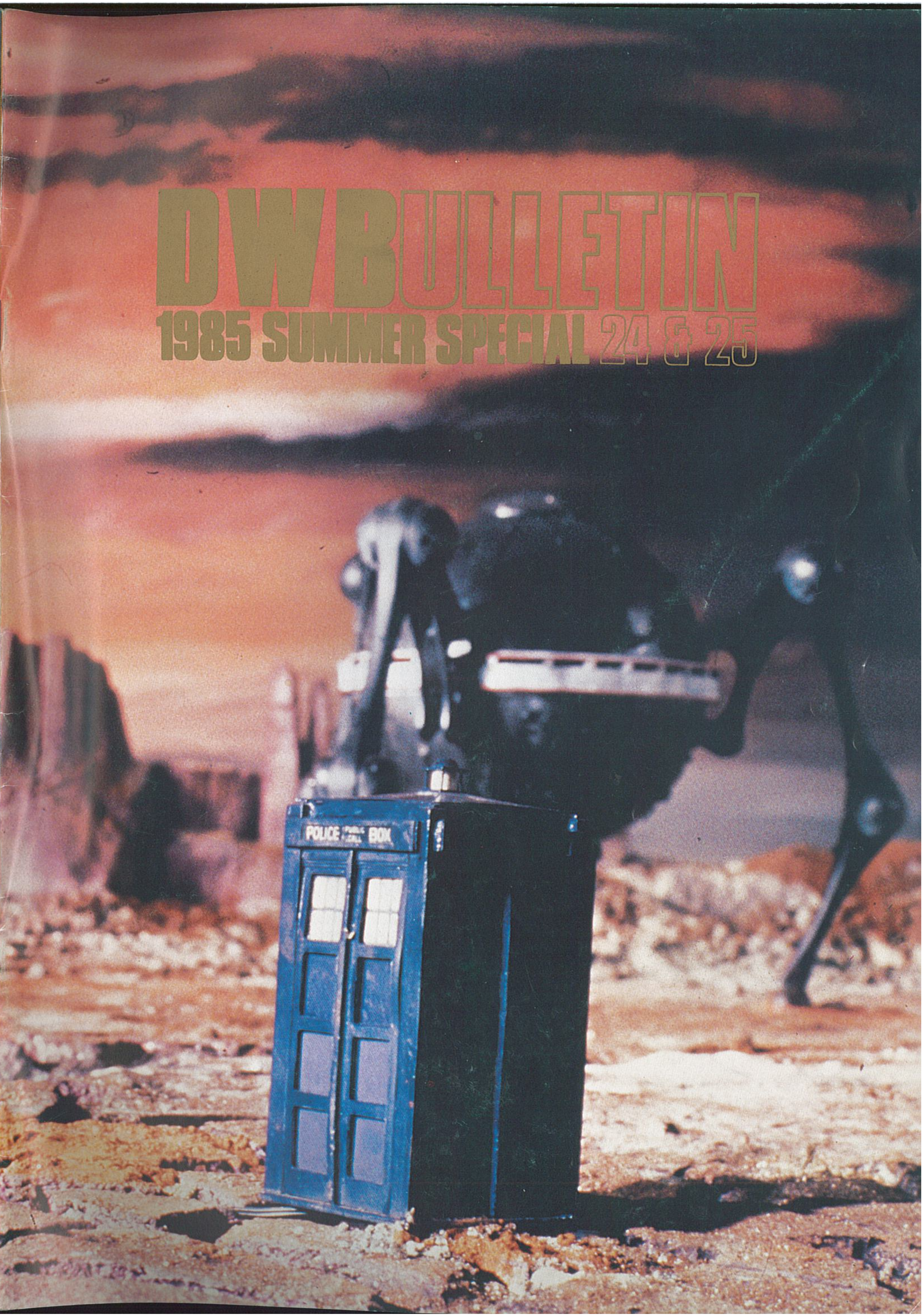
DW BULLETIN

1985 SUMMER SPECIAL 24 & 25



POLICE PUBLIC CALL BOX

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10-17: INTERVIEW 1; Graeme Harper: "I've always travelled at about 3,000 miles an hour". (Pages 10-12 transcribed by David Miller. Photo on page 10 depicts Graeme Harper accepting his 1984 DWAS Season Poll Award for CAVES OF ANDROZANI from H.R.H. The Prince of Wales, taken by Marion Breeze. Photos on page 17 are BBC(c) paid).

18,23: PULL-OUT SOUVENIR POSTER; REVELATION OF THE DALEKS drawn with the magic touch of C.M.S. artist Phil Bevan.

19-22: COMMERCIAL BREAK; A chance to catch your breath and browse through the latest fanzines available (easily detachable from the main part of your feature-packed DWB !).

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FAN SECTION

JUST WHAT DO THE FANS GET UP TO IN THEIR SPARE TIME ? . . .

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29-30: AUF WIEDERSEHEN DOC ! by Stephen Mansfield. A behind-the-scenes look at the hectic preparation that went into the making of this hilarious puppet satire based on the cancellation issue, with photos by Mark Ayres.

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THE FANS—WHAT HAVE WE LOST ?

SOUND OFF

There is an old adage, popularised by a contemporary musical, that "fings ain't wot they used to be". It marks a most worrying precedent when so negative and jaundiced a comment can be levelled not only at our favourite television series, but also ourselves—its appreciative following—with the qualifying argument that the decline of one comes as a direct result of the accompanying decline of the other. And yet I find myself that fandom itself has sounded the accompanying death-knell of DOCTOR WHO. An undoubtedly controversial statement, yet one which I shall attempt to defend (despite personal distress at this realisation) if only to ignite a somewhat overdue debate on this matter, whilst there still remains time to effect repairs to the ailing adolescent that is today's DOCTOR WHO.

In this past year or so, I have noted a worrying tendency amongst letters column correspondents; an inclination towards sarcastic criticism of another writer's sincerely expressed viewpoint. This style of vitriol makes use of the term 'fan' (always presented in indicia) in order to hurl it as a mocking rejoinder against any writer who expresses any qualms at the present direction taken by the series. This is a dangerous trend, seeking to define a fan of DOCTOR WHO as one who is complacently satisfied with the season that is currently being broadcast. Any who express a word of disquiet are immediately and unthinkingly branded as 'nostalgia freaks', their senses supposedly dulled by rose-tinted spectacles. Apparently, they are not worth listening to—they live in the past. Obviously, those who propogate this ill-considered argument do not have the sense themselves to realise that critics of today's somewhat vacuous DOCTOR WHO might be calling for a return to the standards of the past simply because they were better, because, in all aesthetic terms, the programme is now a limp shadow of its former self because it was once compelling and original television, the exact opposite of what it is today. They do not call for a return to these high standards purely because they evoke happy memories of times gone by — that is a fallacy on the part of those who blindly defend the present series without considering an alternative, or, indeed, proposing one. They are completely satisfied with the present because it is DOCTOR WHO, and they have their official monthly, Target paperbacks and host of other merchandise to substantiate this fact. They do not think in terms of 'good' or 'bad' DOCTOR WHO, they merely remind themselves of the programme's own institutionalism and all, it seems, is well. But this hard-nosed attitude, defending the sinking ship of today's DOCTOR WHO, is ultimately self-defeating in that it encourages complacency within the production office and, in consequence, leaves us with a steadily worsening television programme—one that is trapped within its own narcissism.

The series is now stuck, I believe, in a strange paradox—it is no longer a true national institution, and whatever traces of this that remain are simply a leftover from when it undoubtedly was. Rather, it is now its own institution, perpetrating its own deification in its current image. As such, each and every season sees obligatory returns, en masse, of once popular characters, surrounded by oblique and unnecessary continuity references that are wasted on the general public (what do they care ?) and which generally irritate fandom in that they either cheapen the reputation of the original, or else create aggravating continuity mistakes and confuse the issue even further. It is a reprehensible, stagnatory policy, one demonstrated only too well by Season 22's failure to advance the direction of the programme, given the oppurtunity of a new incarnation of the Doctor. Instead, it now appears that the programme is simply content to remain in perpetual stasis, feeding parasitically off its glorious heritage, spiralling ever downward to eventual decay and final extinction. Sadly, I blame fandom itself for this state of affairs—myself included in the collective guilt—for encouraging Nathan-Turner in this policy ever since he evidently noted the popular success of EARTHSHOCK and the appearance of the Cybermen therein. For since then, it seems, we have had nothing but returning foes. The facts are these: Since TIMEFLIGHT, 16 stories have showcased past adversaries. Only 6 have shown us anything remotely new. I find it acutely distressing that each time Nathan-Turner makes a convention appearance and announces an imminent return of an old character, he is met by cheers and sustained applause—the folly of a passing moment's euphoria, one which gives the producer the green light to continue this policy without, so he thinks, any significant opposition. As such, the programme is slowly bled to death by a faction who cannot estimate the foolishness of such a direction.

As I say, DOCTOR WHO is now its own institution—every elment of it is narcissitically obsessed by its own past image. Every piece of merchandise and every minute of what should be original television drama is continually staring at its own reflection, growing more and more insipid with each passing moment—the programme of today reminds me of a crushing bore, forcing everyone to see his family album before the party finishes. And if we are not careful, this one particular party will be over sooner than we dare imagine. Isn't it odd how DOCTOR WHO was far more successful when all it could boast was a charming weekly comic strip, a few paper-

backs, the odd poster magazine and a handful of satisfying toys. That was all it ever really needed because it was a fixed televisual landmark—every Saturday tea-time for 26 weeks every year—and the British public adored it. It grew, it evolved and yet it remained aware of its own limitations, and so strove to tell a good story in the process. In short, it was an emminently watchable, superbly crafted, unique piece of television. Periphery such as 'Weetabix' freebies were simply the icing on the cake.

Nowadays we have huge transatlantic conventions, for our humble tea-time treat has made it big in the States and unwittingly joined the Star Trek league of faddy blockbusters. Big business has flexed its muscles and seeks to wring every penny it can out of DOCTOR WHO whilst it is still commercially viable—our favourite programme has lost its virginity, raped by such organisations as 'Spirit of Light' who cannot care, as we have for 20 odd years, for the purity of it all. We are surrounded on all sides by increasingly more expensive and adult-orientated merchandise, as well as a plethora of tacky cash-ins on the programme's good name. The market is being drained dry, but do the businessmen care ? DOCTOR WHO has lost its innocence. The stars fly to adulatory receptions in America where they are granted almost papal status, books flood the shops, each eager to show the public the vast heritage of the programme, John Nathan-Turner makes gratuitous appearances on all number of shows (remember the days when you didn't know who produced the programme ? Didn't it seem somehow better then ?) and newspapers scream lurid headlines that turn out to be deliberate hoaxes. And the programme, although on for a mere thirteen weeks of every year, also chooses to exploit its past, at the expense of any original thought which is surely the whole ethos of a continuing serial.

The greatest irony of all is that the public now prefer such opposition as 'Robin of Sherwood'...and who can honestly blame then when they have the choice between comprehensible drama and a cliquey 45 minutes of a series that appears to have had its finest hour ? Indeed, who can honestly blame them for growing sick and tired of the programme's own, overexposed ego (an ego that has only, significantly, been overexposed during the last five years) ?

Fandom, too, can be guilty of this. Now, don't get me wrong. I do honestly love fandom (in the same way that I do still love DOCTOR WHO): it's a precious, wonderful thing. But the flipside of the coin reveals it to be a destructive force, full of bitching, backstabbing, obsessive ego-massage and self-narcissism. At times it seeks to place its own self-importance before that of the programme it is designed to appreciate, as can be witnessed in such articles that gleefully purport that "Hartnell is a racist", for example. I don't wish to be naive, but people cannot be reminded enough that the whole of DOCTOR WHO is greater than the sum of its parts. And yet various writers take gleeful pleasure in taking a once-venerated facet of the series that I have loved, such as the Pertwee era, and tear it up before my eyes in a mass of supposed intellectual maturity that provides controversy for yet another fanzine and little else besides. The argument behind this line of thought seems to run: "Oh, everyone else likes it, let's be fashionable and rip it to shreads". This is again self-defeating in that not only have we encouraged Nathan-Turner to stagnate the present, but we are ourselves decimating the past. In time, there won't be that much left to actually be a fan of—such is the danger of obsessive fandom.

I know that I preferred it when I was reading the single page of traditional DOCTOR WHO fare in 'TV Comic', not the 8 pages of "Aren't we clever" 'Hitch Hikers' pastiche in the Monthly, which is so very far from the quintessence of the series as it was. I was happier with the thrill of only knowing about the forthcoming week's episode upon seeing the latest 'Radio Times', not when forthcoming stories, surprises and every nuance of plot are revealed, dissected and criticised by fanzines months before they appear on our screens.

And yet I know I could not live without fandom. Whatever its faults, there's a peculiar joy in editing and producing a fanzine, and a magic in corresponding with like-minded people. I guess that this article has been merely a cry from the heart to fandom itself, a prayer that people will realise the true power of their appreciation and its consequence on DOCTOR WHO—the programme. I trust that when the series returns after its enforced hiatus, it will be geared no longer to the fickle whims of a handful of enthusiasts, but to the vastly more important general public as well (and that still means you and me).

What have we lost ?

Quite a lot, I fear. But I hope and pray that, with a little understanding, we can recapture it all, and both DOCTOR WHO and fandom can be born anew from the ashes of their own decay. Together, forever . . . to love one another ?

'SOUND-OFF' was brought to you this issue by NICHOLAS SETCHFIELD from Cyncoed, Cardiff. If there is a DOCTOR WHO topic YOU would like to publically 'SOUND-OFF' about, be it the series itself, Target, Marvel, fanzines... then write away. Don't forget—it is an uncensored platform for your own views, so don't feel afraid to speak your mind!

COLOUR CONTENT & AGENCY CREDITS

Following the recent agreement between the actors' union Equity and the BBC (see DWB 17/18), the permission of living actors or their agents are now required before BBC Enterprises, who now control the handling of all BBC photographs, including 'Radio Times', can grant a licence for reproduction. The agents of Tom Baker, Patrick Troughton, Peter Davison, Janet Fielding and Terry Molloy have all given consent for the enclosed colour photos to be printed in this issue, and DWB particularly extends thanks to Jean Diamond (for Tom Baker), John Mahney (for Peter Davison) and A.I.M. (for Janet Fielding) for their kind help and generosity.

1) CITY OF DEATH (1979); One of the prime special-effects ever utilized in the series, and in Season 17 too ! Photo (c) BBC Special Effects Dept.

4) FRONTIOS (1984); Visual imagery is one of the key ingredients in many JN-T productions, not least this visually stunning Chris Bidmead story. Photo(c) 'Radio Times'. (Peter Davison appears courtesy of 'John Mahney' and Janet Fielding appears courtesy of A.I.M. Ltd).

13) WARRIORS' GATE (1981); Another adventure steeped in visual imagery and which saw the demise of Graham William's creation—K9. Photo (c) BBC Visual Effects.

16) REVELATION OF THE DALEKS (1985); Bang up to date with the Saward/Harper masterpiece depicting Terry Molloy's haunting rendition of Davros. Photo (c) BBC Enterprises. (Terry Molloy appears courtesy of 'Reagan Associates').

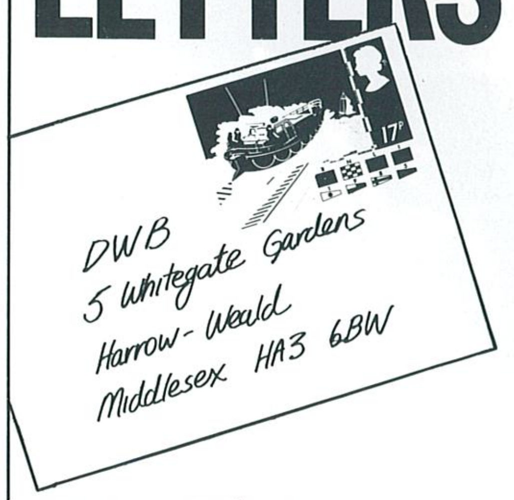
25) REIGN OF TERROR (1964); From the very first season, this story was one of the first to be covered by 'Space & Time'. Photo (c) 'Radio Times'.

28) POWER OF THE DALEKS (1966); Summing up perfectly the inimitable style of Patrick Troughton, this story launched his increasingly popular Doctor. Photo (c) 'Radio Times'. (Patrick Troughton appears courtesy of 'Film Rights Ltd.').

37) THE HORROR OF FANG ROCK (1977); Graham William's grossly underrated and first screened story capturing the gothic Hinchcliffe style to a tee ! Photo (c) BBC Photo Library. (Tom Baker appears courtesy of 'London Management').

38) THE SEA DEVILS (1972). The late Roger Delgado. Photo (c) 'Radio Times'.

LETTERS



DAVID R. TEE, Bromley, KENT

Congratulations on #23—at last a return to the standards of the pre-A4 era. It just goes to show that all the gloss and hype in the world is no substitute for a good, solid, informative and entertaining read. The fact that you did produce such a good issue, even though the news content was low, goes to show that DWB can survive during the 18 month gap and even after the 14 episode season (perhaps we should produce our guarantee from #20 to help rectify the situation).

Obviously, the highlight of the issue was the Graham Williams Interview, an insight into a much underrated man, which was marred only slightly by some of the sycophantic questioning *("From what I saw of SHADA, had it been completed, I'm sure it would have rounded Season 17 off into one of the best seasons ever")*. Also, there were lots of interesting letters, especially those from the 'Buddhist Monk' and Philip Singleton, who is, himself, in need of psychiatric treatment for, a) making such a sweeping statement himself and b) for overrating such a poor season and giving no reasons why he thought it was so good. Season 22 had minimalistic plots overshadowed by high production standards and generally poor acting, which obviously failed to grab the attention of the viewing public. I, too, have difficulty in placing the stories in order, but this time because they were so poor. If he had been watching the series from Season 8 onwards, as he claims, then it is incredible that he believes Season 22 to be better than Seasons 13, 14, 17 or even 21. I'm sorry to say I blame JN-T for the drop in standard of the series. When he inherited the series it had just been getting ratings of 12 million, yet under him it often gets half that. With the exception of the 21st Season, I would say each of his seasons has been worse than its predecessor. Whether you like him or not, the series does thrive under change and staying on for five (now six) years for personal job satisfaction when it results in the death of an institution is a mite selfish !

I SHOULD HAVE POINTED OUT THAT THE 'SYCOPHANTIC' QUESTION REGARDING SEASON 17 WAS A PERSONAL OPINION. SINCE TUNING IN REGURLARLY MIDWAY THROUGH SEASON 14, IN MY OPINION NO SEASON HAS COME ANYWHERE NEAR TO MATCHING THE INSPIRED SCRIPTING AND SHEER QUALITY OF THE STORIES (COUNTING 'SHADA' AS AN OFFICIAL STORY). BUT EVERY SEASON HAS ITS OBLIGATORY DODO AND SEASON 17, OF COURSE, IS NO EXCEPTION !

GRAHAM CLULEY, Camberley, SURREY

Philip Singleton's comments in DWB#23 were absurd to say the least ! I, too, have been watching DOCTOR WHO for 15 years and I thought Season 22 was bloody awful.

(Continued overleaf...)

The only good bits were Nabil Shabin as Sil and REVELATION OF THE DALEKS. I found MARK OF THE RANI and TIMELASH extremely embarrassing. I cannot remember a time when I felt I had to turn the telly off, but I nearly did that during TIMELASH 2 ! For heaven's sake, THE TWIN DILEMMA was better than that ! The main problem, it seems, is the writing. The ridiculous concept of JN-T and Saward of choosing a location and then writing a story around it should go now. The plot outlines given to the writers should be as brief as possible, leaving it to the writers to use their imaginations. With good writing we can get good directors, and perhaps a few actors ? It seems to me that the only people who can give us good 'WHO at the moment are Graeme Harper and Robert Holmes (usually). If Philip Singleton thinks Season 22 was the best yet, what about Seasons 12, 13 and 14 ?

DAVID GRYC, *Sittingbourne*, *KENT*

I am in agreement with your Editorial comments in #23. With JN-T confirmed as Producer again, then he must make changes, not backwards but forwards. And that can only be done by combining the best elements of the JN-T era with those of the best qualities of DOCTOR WHO's 'golden' era. DOCTOR WHO has always been able to shock, but not in disgusting ways such as Shockeye eating a rat. It was horror that made you scared, not disgusted ! This is what Philip Hinchcliffe did and mastered so well.

Your major piece, the Graham Williams Interview, I thankfully enjoyed and I'm even looking forward to the second part ! Since I'm not forgiving any Aussies for a long time, I'll forgive Graham for THE INVISIBLE ENEMY, THE STONES OF BLOOD and THE HORNS OF NIMON !

TIM FRANKLIN, *Nr.Hitchin*, *HERTS*

In response to Ronald McDevitt's 'Sound-Off' article, I'd like to put a few points, the main one being about his comment that the BBC does, but should not, cater for minority groups like the DWAS. Has he ever looked at the DWAS membership on the back of C.T.? Let me remind you that membership is 3,400 currently, a long way short of the average viewing figure of just over 7 million ! Of course 7 million is poor, but this is still over 10% of the population of the U.K., not bad for a programme in a kid's slot. Even the top-rated show in Britain, 'Coronation Street', only gets around 16½ million when a year ago it got over 18 million.

Having said that, there are problems with the show. The stories are quite often too involved with irrelevant sub - plots hampering the action. And Peri is, quite frankly, the worst assistant I've ever seen, as was amply demonstrated in THE TWO DOCTORS wherein Frazer Hines wiped the floor with her. She has no character depth at all, and her relationship with the Doctor is really non-existant. For proof, look at relationships between the Doctor and companions like Jamie, Jo, Sarah, Leela and, more recently, Tegan. The Doctor himself is far too arrogant and humour - less. Remember the days of Tom Baker when just a grin would provide comic relief ?

I agree with Andrew Glazzard when he criticises JN-T for his policy of guest stars who are usually totally unbelivable. They must go and new ideas must come in in the shape of a new Production Team, one that can inject some atmosphere which is something that has been lacking recently with a few exceptions.

WILLIAM PRESTON, *LONDON SW6*

Having just read DWB#23, it is nice to see an interview with a Producer, even an ex-Producer, who isn't glib, cynical, off - hand and, dare I even say complacent, about the programme. Fans of JN-T should take notice of the frankness about mistakes and achievements displayed by Graham Williams —a quality seldom displayed by JN-T at the moment. Although I am no hater of the man and his prolific works, I have to agree with Andrew Glazzard that his mistakes and failures are enough to balance all the good things he has been responsible for, or that he has overseen. For every Sharaz Jek there is a Myrka, for every REVELATION OF THE DALEKS a TWIN DILEMMA.

RICHARD THOMAS, *Adlington*, *CHESHIRE*

Thanks for #23, as ever an improvement on the previous month's issue. I have particularly liked the look of the last two 'new-look' issues.

The cover of THE TWO DOCTORS looks very nice, but doesn't the Sontaran look a bit stiff ? I would prefer to see a few action poses back on the covers rather than the static ones of the past year or so. Having said that, the standard of art on the books has never been higher and I look forward to collecting the next 100.

The cartoons in DWB are hilarious . Is 'RAS' planning to print all his existing cartoons into a special complete book ? I know I would buy one if he did.

* THAT 'REVOLTING AUSSIE' *

GARY BRADBURY, *Ashton-under-Lyne*, *LANCS*

DWB#23 continued the high quality trend, setting standards to beat, but...

Dear, dear, dear——that article by Antony Howe. I can normally stomach others' opinions, no matter how reactionary, but his left a nasty taste in the mouth. I'll ignore his contention that JN-T supporters offer illogical arguments. Rather it is he who is spouting hysterical rubbish. Ratings, poor or otherwise, are no indicator of quality, especially when placed against the mindless 'A-Team'. I would disagree anyway that ratings are low——surely an average of just over 7 million is fair ?

Nathan-Turner has a proven record of failure ? By what criteria ? Don't judge a show by its ratings. He seems to have taken it into his head that DOCTOR WHO was dropped because of "poor stories". When has that been said in any of the BBC press releases ? Antony is entitled to his opinions but shouldn't twist the facts to suit them. I'm glad, then, that the 22nd Season hasn't yet been seen in Australia, as other fans will be able to see how wrong he is when the dust has settled; to see that Colin Baker's first season was very good, as has been the majority of JN-T's era.

Thankfully, his remarks on Colin Baker were consigned to oblivion, deservedly so: Colin Baker makes an excellent Doctor and probably second only to Patrick Troughton, and in just one season !

All this illustrates the danger of fandom, when its leading lights use their positions to try to influence others. At least Antony Howe had the decency to resign first, unlike Dallas Jones.

JOHN LOGAN, *Sidcup*, *KENT*

After reading #23, I was surprised it did not have a notice on the cover, 'Abandon Hope All Ye Who Enter Here', because, for a 'fan'zine, most of the contents were hardly optimistic for the future of our favourite show. Although I believe that DOCTOR WHO does need a new Production Team, and soon, #23 was hardly a morale booster. Three issues previous, you were proudly proclaiming 'We WON'T Let the Dr Die !', but who are this 'we' you refer to ? Judging from your letters, this hopeful band of true-fans, striving for the programme's survival, seems pretty thin on the ground.

As for the 'Revolting Aussie' Antony Howe his crazy rantings are an example of the 'hysterical' attitude Michael Grade sees in DOCTOR WHO fans, basing all his allegations on just one story, THE TWIN DILEMMA. Has he forgotten the previous story to that, and the high standard throughout Season 21 ? Thank you for omitting his comments about Colin Baker—I'm sure nobody wanted to read them. But please, can we have a more balanced issue next time ? There is no need to be sycophantic, but criticism can be overdone too.

If people are so opposed to JN-T being Producer for a 6th year, why can't the post of Executive Producer be reintroduced? A new Producer could then join the show but would have someone to point him in the right direction. JN-T made few mistakes in his first season, and that happened to have Barry Letts as Executive Producer . Alternatively, let JN-T stay one more year as Producer but make Philip Hinchcliffe the Executive Producer !

STEVE ROGERS, *Beccles*, *SUFFOLK*

DWB#23 was probably the best issue this year as far as controversy is concerned . It's blatently obvious that Antony Howe strongly dislikes JN-T and was probably disappointed when the similarity between Tom and Colin Baker stopped at the portrayal of the Doctor (i.e. if Colin looks like Tom, maybe he'll play the Doctor like Tom). Never mind, he can always start Australia's version of 'Telos', either that or grow up!

The Graham Williams piece is another superb DWB interview and will probably turn out to be the year's best feature, second only to the coverage of the cancellation.

NICHOLAS BIRD, *Lowestoft*, *SUFFOLK*

By far, the most annoying article last issue was 'Aussies Revolt'—what a load of tripe ! To say that JN-T doesn't understand DOCTOR WHO is utter rubbish. What Antony Howe really means is that JN - T doesn't do things exactly the way he wants him to. Colin Baker plays the Doctor superbly in my opinion and Antony's idea that he, JN-T and Eric Saward should all leave is little short of ludicrous. If, at a time like this, all he can come out with are derogatory and biased comments, the best thing he could do is keep quiet and let those who actually like the show (some of us do, you know) be constructive about it.

PHIL TURNER, *Pinxton*, *NOTTS*

An instinctive reaction from a person who is angry and/or hurt is to lash out blindly and unselectively at those targets nearest to hand. Antony Howe attacks virtually everything connected with the show, an action as beneficial to the continuation of the show as a burning man being doused with petrol.

I would personally vote JN-T as my favourite Producer, if only for the excellent technical standards he has introduced. I would agree he should go now, and perhaps should have gone 2 or 3 years ago. However, the really unacceptable part of his article is the attack (thankfully not reproduced in full) on Colin Baker, on whom Antony Howe has passed judgment after only having seen the admittedly bad TWIN DILEMMA. How many other long-term fans like myself remember the trepidation felt on viewing ROBOT, the first Tom Baker story in 1974 ? I recall discussing my fears with a fellow fan at that time and we both expressed fears that this Harpo Marx lookalike would send-up the entire show and generally turn the whole thing into a farce. Thankfully time proved us wrong and Tom Baker proved to be one heck of a Doctor. Time, unfortunately, is something Antony Howe does not appear to want to give to Colin Baker.

Amazingly, Antony Howe has not even seen Colin Baker's first full season and yet is calling for his replacement. Not only is this simply unfair, but also unobjective, presumptive, childish and downright pathetic, and not the action of an intelligent adult. Compound this by resigning as the President of your fan society and ceasing publication of your fanzine (the literary equivalent to sulking in a corner), and Lo and Behold, a new 'prima donna' is born ! All very impressive and a complete waste of time, with Fandom scoring a marvellous own goal.

One final thought: it is very ironic that the final story of Season 22, REVELATION OF THE DALEKS, has not only picked up critical praise from fans , who are already mooting it as an 'All-Time Classic', but also proved popular with the public , judging by the ratings. Ironic, too, that this 'classic' was produced, written and acted by a team Antony Howe despises so much, so presumably he won't "stay tuned" when it is aired in Australia ?

"DON'T BLAME US, BLAME 'SPIRIT OF LIGHT'"

JON ROSENBERG, *Milwaukee*, *U.S.A.*

I am rather concerned about the possibility of the 'Tardis 22' convention here in America on the anniversary date again this year. Rumour has it to be on Nov'23rd or the 30th—I hope it is the weekend of the 30th since it is a big four day holiday weekend. But why does it always have to be around then anyway ? Well, the end of November brings a (boring) holiday called 'Thanksgiving' and a massive 4 day vacation weekend for us here in the States , thus the perfect time to hold a massive con' . However, I do agree with most of your correspondents in calling for a completely different time, preferably the Hallowe'en weekend. Nevertheless, I, nor any of you, have any input or say about 'Spirit of Light's' decisions. I just think it is wrong to blame us Americans (many of whom are just as loyal and dedicated) for stealing away all the Doctors and companions. As long as these people can be swayed to come by the offer of large sums of money, there isn't much one can do about it, and suggesting the DWAS come up with matching offers is indeed ridiculous; no way could you match the greedy little b**t**ds at 'Spirit of Light'. Check out last year's 'con': a certain nameless person in charge of the affair had the audacity to compel the actors to sign an extra 1,500 posters ! These posters were to be given away 'free' to those people who paid in full early. But not content without reaping a quick buck, 'Spirit of Light' began to sell the personally autographed posters of all the actors on the last day of the con' for , get this, $50 !! Naturally we weren't fooled and they are still at conventions selling them, now for a cheap $25 ! But aren't there always a few who have to make money no matter what or 'who' they offend. So, if you want someone to target your anger towards, write to the children over at 'Spirit of Light' in Chicago.

But hey, when could I ever travel a short 100 miles and get the oppurtunity to say hello to Patrick Troughton and Frazer Hines before these conventions ? Why can't there be a 'WorldCon' like the SciFi organisations hold every year in a different world location ? Yes, I wish 'Tardis 22' would be held in August, too, because it's so bloody freezing in Chicago in November !

LISA HENNES, *UNITED STATES OF AMERICA*

I'd like to comment on some remarks made about American fans which I've seen in several English 'zines. I don't mean this in any sort of antagonistic spirit, I just think it's time the other point of view was heard.

Firstly, there is the accusation being made that the show has been "pandering to the Americans". We do not control the content of the show, JN-T does. If there is any pandering being done, he is the one doing it. The last thing American fans want is for DOCTOR WHO to be Americanized. We have had a belly-full of insipid S.F. shows that place all their emphasis on special effects, and none at all on good scripts and actors, or intelligent thought of any kind. That is why DOCTOR WHO is such a success over here, because it is not that kind of show.

Then there is the matter of the Chicago convention every November. I agree that it would have been more appropriate for the actors to have been in England on the anniversaries, but I would like to point out that 'Spirit of Light' is a private business concern and as such the fans have no control over its actions—anymore than you had control over how BBC Enterprises ran Longleat. I, personally, do not like 'Spirit of Light' and have nothing to do with them or other money-making organizations.

Then there is the implication that the American fans are just a bunch of insincere Johnny-come-latelys. It's true that most American fans have only recently discovered DOCTOR WHO. I myself have only been a fan for about two years, but two years ago was the first time DOCTOR WHO was ever shown in my area. It's very hard to be a fan of something you've never seen , or even heard of. Are we to be condemned for where we happened to be born ? Just because we're new fans doesn't necessarily make us any less sincere—after all, you were once new fans yourselves.

LARRY DICKERSON, *Wisconsin*, *U.S.A.*

Criticising America has recently become nearly as popular as finding fault with John Nathan-Turner. My aim is not to defend American Fandom. I'm not involved with it in any way and I'll be the first to admit Americans can be excessively enthusiastic and, occasionally, childish. In taking an interest in DOCTOR WHO, some act as if it is their show. But don't judge an entire country by the antics of a few idiots. One has only to read fanzine letters to realize immaturity is not confined to our shores.

During the recent controversy, a popular argument was that the BBC wouldn't dare axe a show that generates so much money . That money doesn't all come from licence fees, increased or not. A large share is from overseas sales. Yet while one hand waves oversees sales figures under Michael Grade's nose, the other hand busily writes letters condemning the interest that makes those sales possible.

JN-T's promotion of DOCTOR WHO in the States has led to cries of "Pandering to America", an over-used phrase which has become more frequent with the advent of Nicola Bryant. Did Janet Fielding represent pandering to Australia ? Was having Elisabeth Sladen and Tom Baker in the Tardis simultaneously pandering to Liverpool ? Of course not, but let an American set foot in the Tardis and suddenly they are taking control. Such a reaction is unreasonably paranoid, as is nonsense like that spouted in a recent letter by Darren Masters (DWB#21), who takes a generous offer and twists it into some dark conspiracy. Such elitism is blind to facts . American influence, Peri included, extends only as far as British script writers allow. DOCTOR WHO is as British now as ever.

Letters pages abound with cries of "The Americans steal all our guest stars". You have a legitimate complaint regarding the November dates, and I'm sure 'Spirit of Light' could find alternatives, but instead of blasting away at how "disgraceful" it is (Philip Young , DWB#12/13), why not do something positive, rather than just whining about it. Have guests you want commit themselves early so Chicago can't 'Spirit' them away. If you must pay to be competitive, so be it. Mr.Young may find that distasteful, but holier than thou attitudes like his merely deny the workings of the real world. Actors and actresses can not be blamed for going where they will be paid, and certainly shouldn't be expected to appear for nothing. Most are very generous with their time, but some of you are spoiled, thinking stars are obligated to appear on demand, when and where desired.

I sincerely hope such views are held by the minority of fans. The British are , justifiably, proud of DOCTOR WHO, but it won't kill you to share it with the rest of the world, Judging by letters I see, there are many areas of British Fandom you would like to see improved—get your own house in order before condemning ours.

LATE VIEWS ON ISSUE 22

DAVID GIBBS, *Beverley*, *EAST YORKSHIRE*

Thanks for issue 22, one of the best yet. It's nice to see the front page looking more like your old newspaper image, rather

than the 'Sun'-like huge headlines of late. Hate the new type-face though—the old one had a nice homely feel to it as well as being much more legible. And as for that all-capital face...yuk !

I must say I think expanding the letters section is a step in the right direction, now that news is getting a little thin on the ground. 'Tardis' seems to have dropped its massive letters section (my only reason for buying it), and those in the 'Monthly' are so sycophantic—the controversial letters pages must be DWB's greatest asset

I'm afraid I can't agree with the review of REVELATION OF THE DALEKS. Sure, it was good, but 91% ?!? It was fun and original and the only sign that Eric Saward wrote it was that virtually everyone got massacred. But it was far too unbalanced with too much happening in episode two. Now, if it had had the extra episode that THE TWO DOCTORS wasted so shamefully...

CHRIS CLARKE, *Kentish Town*, *LONDON*

Regarding #22 of DWB, an enjoyable read , although as a fellow news-'zine editor I can sympathise with the lack of news around at the moment.

The letters pages, as ever, proved the most liveliest section of the 'zine, contrasting viewpoints providing plenty of food for thought. Many of your contributors, however, suffered from what I like to refer to as the 'toupee syndrome'—believing that their views were the only just and correct ones. This was particularly annoying in the 'Supporters of Grade' section, where your correspondents donned their literary blinkers and charged about with complete assurance that merely because they have not enjoyed the past season then Michael Grade was right in his decision . To hear some of them calling for the end of the programme made me wonder whether or not I was reading, in fact, a BBC press release !

It is precisely this controversial element in your letters section which causes me to doubt the reasoning behind your instigation of a 'Sound-Off' column . To express one's viewpoint (making sure' you stress that it is your viewpoint) is an entirely admirable action. When this results in provoking response, all the better—it does us all well to realise there is another viewpoint. But to deliberately set out to be controversial is a dubious aim which can only cause resentment and hostility. The attempt to be controversial could become an obstruction to the way you express your views. Thomas Noonan is an example which springs to mind. A pioneering individual, one who has retained a fondness for the Graham Williams era whilst all about him were violently opposed. The way in which he put forward his views (making very personal attacks on people he knew only by their writings) served only to make him enemies. He gained a notoriety in fan circles, and any well-reasoned viewpoints which he expressed in contributions to fan magazines were ignored in favour of the material which would provoke hostility. I met Thomas Noonan very briefly at 'Party-Con' a couple of years ago—he seemed a nice guy, hardly the ogre that his published writings had led me to believe.

There is a lesson to be learned there for all of us...

PAUL MOUNT, *Llandaff*, *CARDIFF*

Some of the comments made by John Nathan-Turner in your report of the recent DWAS-Social (DWB#22) serve to make perfectly clear that this man not only has no conception of the nature of DOCTOR WHO, but also that he is a very dangerous man to have in charge of such a programme. Clearly, the bizarre 'personality' cult that has grown (or festered) around him in the last five years has caused a great deal of confusion in his mind over his role in/on the series.

"I feel that after what's happened recently I will almost definitely only play one more", Nathan-Turner is quoted, under the over-optimistic headline 'New Producer For Season 24..?' Producers produce , actors play; obviously Mr. Nathan-Turner considers himself as much (if not, more so) in the public eye than Colin Baker or Nicola Bryant, the only performers to emerge from the debacle of Season 22 with any real credit. This misplaced man goes on to cast some doubt over whether the planned serials for Season 23 would finally go into production: *"45 minutes cut into 2 mightn't work"*. What this means is anyone's guess. Since last season was cursed with obvious 'climaxes' midway through , the above comment is thus rendered totally meaningless, instead of only almost totally meaningless.

Possibly the most incredible of all his comments are those regarding the last season's early timeslot. Explaining that they were expecting to go on at 6 10, he then says: *"...unfortunately, because of 'Jim'll Fix It', we went out at 5 20 , which is why we went for gratuitous violence"* . This latter statement is truly appalling. Not only does he admit that the violence was "gratuitous" (the biggest condemnation possible of any act of violence shown on television), but this peculiar man seems to assume that a timeslot of 5 20 before 'Jim'll Fix It' expressly allows, or even expects, gross displays of violence. There is even a trace of bitterness in the words (i.e. "If we can't have DOCTOR WHO on an adult time, we'll shock the tinies and create a stir"). This, Mr.Nathan-Turner, is not the way to treat a national institution, even a battered and tired one like DOCTOR WHO.

But finally, the writing appears to be on the wall in indelible ink. Speaking of the proposed 'revamp' for the series, this talented man is of the opinion that: *"I think perhaps the revamping means to the 25 minute format"*. In a great display of daring, he announces that he is, *"toying with the idea of changing the titles"*. As if to taunt fans devastated by the man's lack of foresight, he declares that, *"the future of the series is secure"*.

When Nathan-Turner took over DOCTOR WHO in 1980 it was a series about an eccentric Time Lord, his female companion and a robot dog travelling in time and space . Since then, the series has twisted and turned , generally back in on itself. It's regurgitated old themes, toyed with very few new ones, struggled desperately to find success in the '80s by following an outdated blueprint formulated in the '60s and finally ended up next year back on Saturday evenings, in 25 minute episodes, with an eccentric Time Lord and his female companion. The last five years with Mr.Nathan-Turner and co have been a complete waste of time. Theirs and ours. I am of the firm belief that if the BBC allow this man to produce Season 23, not only will there be no 'New Producer for Season 24' , but there won't even be a Season 24.

JONATHAN LEWIS, *Ripon*, *YORKSHIRE*

If JN-T thinks the show's problems can be solved by returning it to the 25 minute format and giving it, good God, new titles, then we are in big trouble...

* THUMBS UP TO FAN - AID *

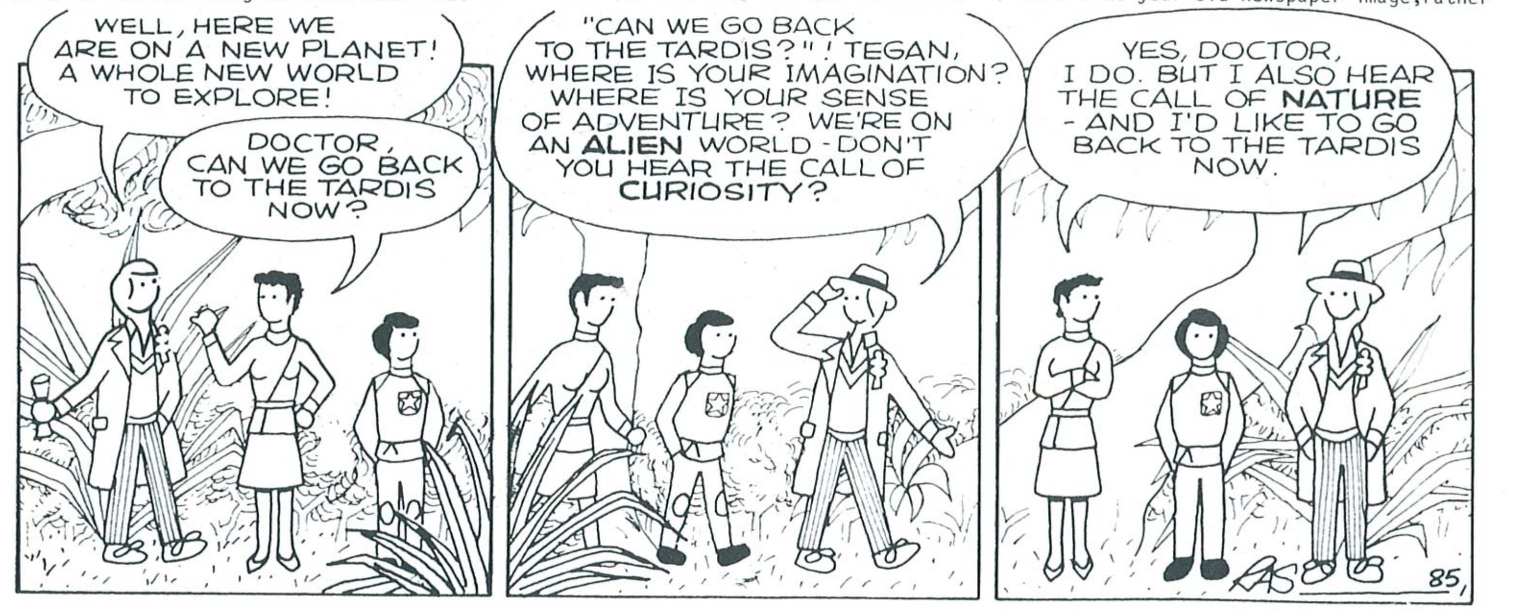
JO KING, *Brixton*, *LONDON*

With all the publicity 'Fan-Aid' was receiving—"Probably the best fanzine ever"—I found it a big disappointment as it was nothing more than an ordinary fanzine, and while the cause is admirable and all that I do question the motives of the organiser Paul Cornell. He seemed, at DWASocial, to be like a lot of the Big Name Fans these days—in love with himself—and it seems modesty has disappeared from Fandom. One of the faults with the fanzine, along with the contents, was the inept editing of Paul West, whose success with 'Cygnus Alpha' I could never understand. Still, at least 'Fan-Aid 2' is in the capable hands of Doug Smith and it really does sound like something special.

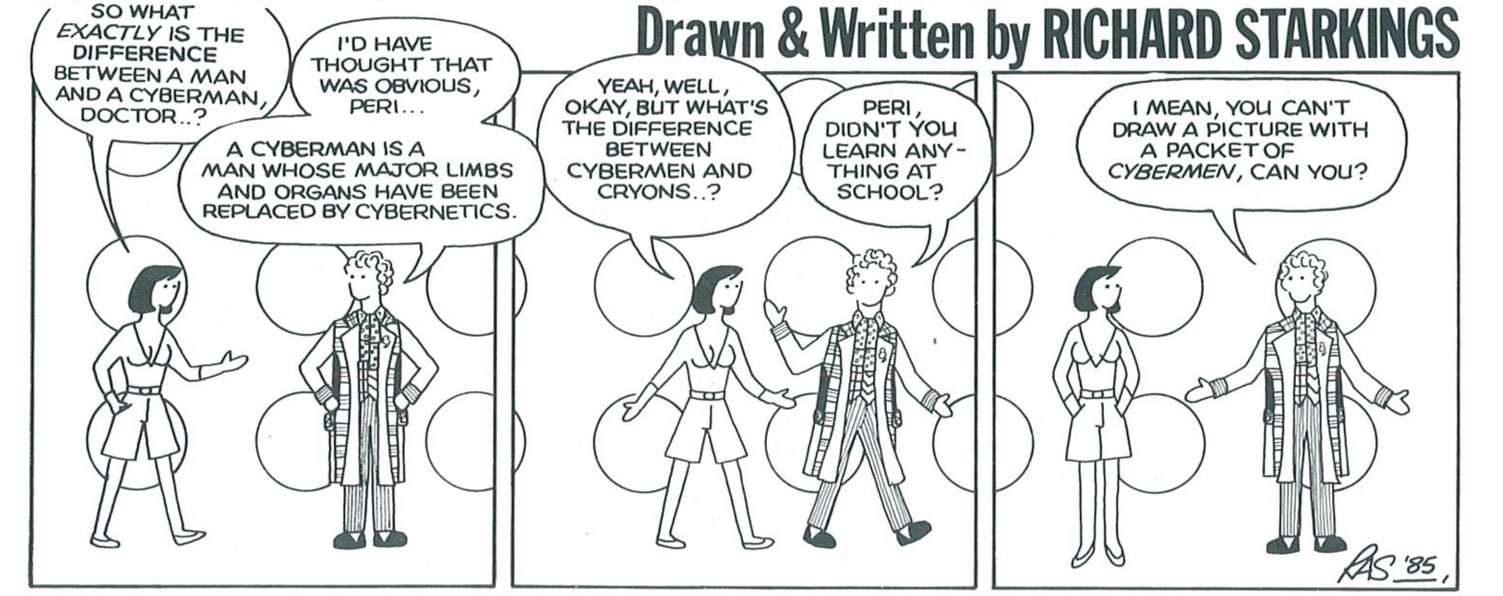
I still hope the venture is successful, but I can't help thinking it could have been done better and I hope my comments aren't considered too harsh—after all, I am probably in the minority.

STEPHEN BROOME, *Tunbridge Wells*, *KENT*

The idea of a fanzine to help the famine in Ethiopia was an inspired idea and I hope the 'Fan Aid Convention' was a great success. Maybe Mr.Robins should stop spending his 65p on your excellent fanzine


WELL, HERE WE ARE ON A NEW PLANET! A WHOLE NEW WORLD TO EXPLORE!
DOCTOR, CAN WE GO BACK TO THE TARDIS NOW?
"CAN WE GO BACK TO THE TARDIS?"! TEGAN, WHERE IS YOUR IMAGINATION? WHERE IS YOUR SENSE OF ADVENTURE? WE'RE ON AN ALIEN WORLD - DON'T YOU HEAR THE CALL OF CURIOSITY?
YES, DOCTOR, I DO. BUT I ALSO HEAR THE CALL OF NATURE - AND I'D LIKE TO GO BACK TO THE TARDIS NOW.
RAS '85

Drawn & Written by RICHARD STARKINGS


SO WHAT EXACTLY IS THE DIFFERENCE BETWEEN A MAN AND A CYBERMAN, DOCTOR..?
I'D HAVE THOUGHT THAT WAS OBVIOUS, PERI...
A CYBERMAN IS A MAN WHOSE MAJOR LIMBS AND ORGANS HAVE BEEN REPLACED BY CYBERNETICS.
YEAH, WELL, OKAY, BUT WHAT'S THE DIFFERENCE BETWEEN CYBERMEN AND CRYONS..?
PERI, DIDN'T YOU LEARN ANYTHING AT SCHOOL?
I MEAN, YOU CAN'T DRAW A PICTURE WITH A PACKET OF CYBERMEN, CAN YOU?
RAS '85

and give it to charity instead.

* OUT WITH THE 'IN'-CLIQUES *

S.CLEMETSON, Great Moor, STOCKPORT

I went to 'DWASocial 5' and enjoyed the events a lot—let's make that clear. I went by myself which meant I got the chance of wandering around on my own to see what was going on, such as members clapping in a Pavlovian manner whenever certain words, such as 'Daleks' or 'Cybermen', were used, or spotting the look-a-likes or watching the little cliques of DWAS members greeting eachother, all wrapped up in their little groups. They obviously knew eachother from a previous convention, and the one before that, and the one before... Surely there must have been a time when they were fairly new and reserved ? Or were they always like that—all together in their insular chummy coteries ? I sat in the audience, next to a group of young men, and not once did it occur to them to speak to the person next door. Alright, so I suppose I should have made the first move, but I didn't because I find it difficult (I tend to be shy). Admittedly, though, I did strike up a conversation in the first autograph queue and the stall-holders were friendly.

It's this subtle elitism—the inner circle—that gets me. It's in fanzines as well. Some people think there are only two 'proper' Doctors and if they had their way Troughton would still be in the Tardis. They obviously believe that Doctors 3, 4, 5 and 6 are upstarts. Well, I'm sick of being made to feel that. Just because I like the fifth Doctor and his stories I'm moronic, insensitive, tasteless clod, who doesn't know any better. I'm tired of being told that the only good stories are the ones before 1970, and after that they are not worth considering. I'd much rather watch H.G.Wells getting his plot ideas in TIMELASH than a load of actors in gravy browning pretending to be Egyptians in DALEKS' MASTERPLAN (even if Peter Butterworth was good). I have nothing personal against William Hartnell nor Patrick Troughton, but this Doctors 1,2 = good, 3-6 = bad, seems to be rampant elitism.

Then there's the people who run the fanzines. Who are they ? Why should they crack private jokes or indulge in slanging matches in a journal about people a relative stranger to DOCTOR WHO knows nothing about ? I pay money for a fanzine to read articles, news, reviews etc. about DOCTOR WHO, not how many people got drunk at Blackpool or the social habits of other fanzine editors. If this 'info' is really necessary, why don't they print a separate newsletter just for that ?

Again, who are all these people ? The old timers ? The in-crowd ? How do you get in with the in-crowd ?

More importantly, would you want to ??

I THINK PERHAPS CLAIRE RAYNER IS MORE QUALIFIED TO HELP YOU, MR.CLEMETSON.

* LONDON FANZINE BAN FURY *

LEO TELLING, Beckenham, KENT

Well, the BBC Enterprises have really gone to town this time. Personally, I am sick and tired of their stupid, petty vendettas against Fandom. If you haven't guessed what I'm waffling on about yet then I'll explain: fanzines have been banned from sell in London comic shops. The reason ? Well, that is not entirely clear, but I hear whispers that it has something to do with DWB's actions. For me, the worst part was finding out one day after laying out a three figure sum for the printing of my own 'zine. Naturally enough, I was not too pleased.

Perhaps BBC Enterprises think that, by restricting the activities of the people who love them most, they will achieve popularity ? Another example is the much maligned question of videos, after all if people are not making a profit out of swapping, then what reasons can the BBC have to object ? Technically I know it is an infringement of copyright, but so is recording it directly off the television anyway. They don't raid people's houses to see if they have been recording off the television, neither do they try to prevent the sale of blank tapes, so why pick on fanzines ? Most publishers make no money from their publications, indeed many, you included, pay copyright fees on the photos used. Personally, I try never to use copyright photos, so avoiding any trouble. From this point of view, BBC Enterprises has absolutely no right to ban a magazine from sale, surely that is a job for the courts. Do BBC Enterprises now have the right to raid shops and confiscate magazines, as they threatened to do in this case ? Legally, they do not have a leg to stand on; whatever copyright infringements, the BBC would still have to take it through the legal system, or perhaps mentioning the word "doctor" or "who" entitles the BBC to make a 'corporation arrest' ? But as we all know, the average fanzine publisher just doesn't have the money to take a corporation like the BBC to court. For now, the only thing Fandom can do is to write letters, and go increasingly further underground. As content is now 'vetted' by 'CT' editorship for adverts in that illustrious 'zine, there can be no hope for free speech.

IF YOU'RE HAVING DIFFICULTY OBTAINING 'DWB' AND OTHER FAN PUBLICATIONS (OR EVEN IF YOU'RE NOT), THEN PLEASE WRITE TO CHRIS CROUCH (YES, HE'S BACK SWINGING HIS AXE FOLKS !) AT THIS ADDRESS: BBC ENTERPRISES MERCHANDISING, THE LANGHAM, PORTLAND PLACE LONDON W1A 1AA. RECENTLY BBC ENTERPRISES HAVE BECOME EXTREMELY RUTHLESS IN THEIR TACTICS AND ARE COMING DOWN HEAVILY ON US FANS, AS PERFECTLY ILLUSTRATED BY THEIR UNFORGIVABLE INTRUSION INTO DWAS POLICY. 'DWB' WILL NEVER SUBMIT TO THEIR DEMANDS AS THEY ARE WELL AWARE, AND IT IS TIME FOR YOU, THE READER, WHOSE ENJOYMENT THEY ARE SLOWLY TAKING AWAY, TO ACT, NOW. IN MY VIEW THIS IS A CRISIS NEARLY AS SERIOUS AS THE SHOW'S CANCELLATION WHICH REQUIRES EVERY FAN'S COOPERATION. THIS WARNING IS TUCKED AWAY IN THIS INCONSPICUOUS POSITION SO AS NOT TO DRAW TOO MUCH ATTENTION AND I AM CURRENTLY PREPARING MY CASE AGAINST THE INCOMPETANCE OF BBC ENTERPRISES WHICH I WILL PRESENT TO 'THE PRESS COUNCIL'. I CAN ASSURE YOU THIS IS NOT OUT OF ANGER OVER THE 'FORBIDDEN PLANET' BANNING AS IT GOES DEEPER, FAR DEEPER THAN THAT, AND WHICH THREATENS THE FUTURE OF FANDOM ITSELF. OUR AMERICAN READERS HAVE NO NEED FOR ALARM AS BBC ENTERPRISES CONTINUE TO TURN A BLIND EYE TO YOUR ACTIVITIES AND LICENSE ANYTHING AND EVERYTHING WHICH BEARS A 'MADE IN AMERICA' TAG. OF COURSE, IF MR.CROUCH IS HAPPENING TO READ THIS, THEN I WOULD BE MORE THAN HAPPY TO AT LAST BE GRANTED AN INTERVIEW WITH THIS "extremely busy" MAN...

ROBERT MOYE, Crowborough, SUSSEX

Is 'Stephen Glancy' a pseudonym for JN-T ? Or is he merely a close relative ? I ask because I've just been reading through the 1984 Summer Special (#12/13) and specifically Stephen's hopes for Season 22. At a time when only details of ATTACK OF THE CYBERMEN were known, Stephen suggested a Dalek story to end the season (REVELATION), one more old foe in the middle of the season (the Sontarans, THE TWO DOCTORS), a new and successful and enduring foe (Sil), a story featuring a contemporary statement (VENGEANCE ON VAROS and video nasties), and a story inspired on external source (VENGEANCE ON VAROS and '1984'). Surely this can't be mere coincidence ?

Regarding Season 22, what really annoys me is the casual way that people (Griffiths, for example) treat the abnormally large (to put it mildly) Tardis interior. I'm sure if I was to open up the airing cupboard to discover Wembley Stadium inside I'd go and sit in a corner and dribble or something, not just say "Well, strike me pink"(BLACK ORCHID), or something similar and carry on as before !

STEVEN GRACE, Kingston-Upon-Thames, SURREY

After reading Stephen Glancy's review in #22 I realized that there was a significance in the names of the Davros/Dalek tales. They are all connected with the Bible as follows;

GENESIS - Genesis
DESTINY - Man's Worldly Life
RESURRECTION - The Rebirth of Jesus
REVELATION - Last Book of New Testament
JUDGEMENT - The Judgement Day of God

ALAN EARLY, Farnley Tyas, HUDDERSFIELD

I feel I must comment on your scathing criticism of 'Telos' in the April DWB. Like any reasonable person, I believe that everyone has a right to express their own opinions. It is your opinion that 'Telos' is a "gutter-'zine". Fair enough ! What I object to is the Mary Whitehouse like stance you take when "warning" your readers "*...against purchasing such a lethal publication*". You are attempting to stop them expressing their own opinions ! Don't you think we should have the right to make up our own minds ? Do you think readers of DWB aren't intelligent enough to be exposed to "*potentially destructive attitudes*". I am not disputing the poor quality of 'Telos', I've read it myself and think it's pretty dreadful. I would like to say, however, that compared with the ridiculous review of TIMELASH in DWB *("Best story of the season", "Classic one-liners" etc...)* most of 'Telos's' articles seem highly intelligent !

* PRAISE BE TO TIMELASH *

SAUL NASSE, Parkstone Close, BEDFORD

In answer to the various rude remarks made about my TIMELASH review, no, it wasn't an April Fool ! I thought it was a well-written and enjoyable story, a view echoed by most of my friends. Readers may like to know that the reviewers don't award the points in DWB's ratings system, so you can't blame me for that (although I'd have given it more!).

REVELATION, despite a superb first episode, had a quite awful script, with a total lack of coherency and character motivation. I reckon that if DOCTOR WHO does finish, it will be due to Eric Saward's disastrous tenure as script editor. The scripts of the last 3 years have, in the main, been poor. Instead of a strong plot in each story, we have to suffer mostly 'situation action'. I don't like it and I don't think the public like it. Someone of George Markstein's calibre should be brought in immediately to drag the show to its feet.

MARTIN HUGHES, Tunbridge Wells, KENT

I thought TIMELASH was very unfairly criticised in DWB#23. I thoroughly enjoyed it. A traditional DOCTOR WHO story made simply to entertain with a good, original plot. The fact that intrigued me is it seemed not to have any of the qualities criticised by Michael Grade. The fact that the general public liked it cannot be ignored and if we get all of Season 23's stories like TIMELASH then I for one won't mind !

ANDREW CURRINGTON, Bradshaw, BOLTON

TIMELASH was a gem and NOT the arthritic dodo most fans seem to make it out to be. (The nerve of David Guest, popping up twice to criticise the story ! *(Whoops!-ED)*.

Megelen's mutated phizzog was easily the most impressive piece of make-up this season, bar Sil and Quillam, and was a thousand times better than the REVELATION mutant soggy rice krispy look, and the reason the Doctor and Herbert weren't pulled in by the 'Timelash' was because they were holding onto a rope, a minor plot detail Daniel Denman must have missed...

CONTINUITY CRACKING UP ?

by STEPHEN GLANCY

If I was to reveal that, in the 23rd Season, the Yeti were to return, how many of you would cheer ? If I was to add that they can now talk, but control spheres and the Great Intelligence' were nowhere to be seen, how many of you would jeer ? A fair number I suspect. The fact that the script reveals very little or nothing with respect to their 18 year hiatus and their past escapades I'm sure can only add to the gnashing of teeth. But before you feel compelled to storm the production office, let me assure you that this is all hypothetical—or is it ?

Today, in many a fan's opinion, the success of an old enemy returning can depend on that all important factor of 'continuity'. And, as far as Joe Public is concerned, are they well briefed enough to appreciate who this old returning foe is ?

Continuity is defined as the present state of events running consistent with tenets set in the past. With the fan equipped with a multitude of reference sources, notably CMS and the Target Programme Guides, many could confront Magnus Magnusson on 'Mastermind' with DOCTOR WHO as their specialist subject, even if they hadn't actually watched the series !

Armed with the initial attitude of virtually denying 17 years of DOCTOR WHO, the current producer, JN-T, has become totally obsessed with nostalgia, which has delighted and annoyed depending on the degree of dabbling and defilement of the past in the effort to come to that happy medium of 'art for art's sake' and 'continuity for continuity's sake'.

Many a fan's fustrated cry must have been uttered mentally, if not audibly, when in THE TWO DOCTORS episode one Patrick Troughton blew the whistle on the Time Lords to Jamie, many an episode (in theory) prior to THE WAR GAMES episode nine, and to add insult to injury proclaimed himself an agent of this race, a capacity not wilfully accepted till the Pertwee reign and a statement that makes the trail of the above mentioned WAR GAMES episode ten totally redundant.

"Why get so flustered over the events that took place way back in 1969, it's only science-fiction, and besides, who's going to remember", seems to be the attitude of Nathan-Turner and his trusted side-kick Saward, as the history of DOCTOR WHO is once more corrupted with continuity conveniently dumped for the sake of their ever changing concept of the series.

As the 18th Season progressed, Nathan-Turner was hailed as the 'Continuity King' with audial and visual references being made in a modest but appeasing manner, but this was no more than a resurrection of referral that was present during the Hinchcliffe era when you would have scenes such as Sarah Jane picking up a recorder briefly for examination in the secondary control room (THE MASQUE OF MANDRAGORA) or wearing one of Victoria's dresses (THE PYRAMIDS OF MARS)—nice little artistic touches that obviously pleases the buff but in no way subtracts Joe Public's attention away from the narrative. And, to give credit where it's due, Nathan-Turner and Saward have been very successful in the execution of such gems on this pleasing but insignificant scale (e.g. Foreman's scrapyard in ATTACK OF THE CYBERMEN). But unfortunately JN-T's fascination for the past has on the whole become too grandiose for its own good. Continuity has not only been violated by MAWDRYN UNDEAD and THE FIVE DOCTORS, but strict adherence to it, like when it becomes the heart of a story such as Omega's return in ARC OF INFINITY and the references to TENTH PLANET and TOMB OF THE CYBERMEN in ATTACK OF THE CYBERMEN, may backfire on Joe Public who do not own Jean Marc L'Officier's 'What's What and Who's Who' to comprehend the significance of the narrative (after all, 1966/67 was a long time ago).

JN-T may be forgiven if he was the pioneer of the sequel on the series, but he is only trying to follow in the tradition instituted by Verity Lambert when she produced the masterpiece DALEK INVASION OF EARTH less than a year after their debut, which was still vivid in Joe Public's mind and thus only a minimal explanation was required in episode two to justify the Daleks' presence on Earth and their new-found mobility. This popular practice of early rematches was continued by Lloyd, Bryant and Letts, all minimizing explanations and reducing the corrupting influence of time to accurately relate the return of the Cybermen, Autons, Ice Warriors etc. Hinchcliffe, for the sake of commercial necessity in the 12th Season, took a different course but still as successful when he revived the Cybermen by being able to count on their household fame without having to mention past encounters. Regarding similar story styles for returning foes, many of us might know how many holes make up a Sea Devil's vest, but surely the general viewing public required a more substantial explanation of who those turtles in the Samaurai gear were in WARRIORS OF THE DEEP (since they had only appeared once 12 years earlier) ? The same could have applied to that bloke with the stuffed bird on his head !

Purists might attack the continuity of GENESIS OF THE DALEKS with that laid down in THE DEAD PLANET, but here we have the other side of the argument; does the adherence to continuity subtract from the artistic and dramatic impact of the story? Well, 12 years separates these productions and in THE DEAD PLANET the Daleks' origins wasn't central to the story, unlike in GENESIS, where the title speaks for itself, and which, through its narrative, presented a very dramatic, original and entertaining story and which doesn't run against the grain of the original story for it is possible to fathom out a logical bridging explanation between the two. Hinchcliffe initially came in for some criticism over THE DEADLY ASSASSIN for its dramatically different (and corrupt) interpretation of the Time Lords, but whether you were a WAR GAMES purist or not, it didn't necessarily run contrarily to their past fleeting television appearances (even if it did trivialize their former elitist stature) and, like GENESIS (with the introduction of Davros), formed the template for future visitations.

Graham Williams rarely, if ever, dabbled with the past, and even his (supposedly) greatest transgression of the series' lore (the regenerations of Romana in DESTINY OF THE DALEKS part one) is still compatible with Time Lord mentabolism (as hinted ironically in MARK OF THE RANI) and only an example of the lack of comic restraint indicative of the period.

JN-T has only succeeded once in successfully revitalizing a past foe, and that was one of his own making—the Mara in the face-saving SNAKEDANCE—for the fact that it was presented to us about a year after KINDA and therefore only brief and concise explanations were required, with honest character development to progress unhindered. Despite enjoying the flashbacks in EARTHSHOCK, they were hardly necessary considering that the Cybermen are legendary foes (as well as being a touch American). On the other hand, relying too much on the activities of the Movellans may have been commendable from a fan's point of view, but surely this can only have added confusion for ordinary members of the public tuning into RESURRECTION OF THE DALEKS ? And back to THE TWO DOCTORS briefly, the Sontarans may be dear to us, but minus an explanation for their presence and significance in the plot, surely that's why so many viewers became estranged and chose instead to watch the simple antics of Mr.T & Co.?

The greatest irony concerning continuity blunders is the fact they can so easily, with a little extra thought and care, have been avoided in the first place without reducing the artistic flow of the drama. For example, in THE TWO DOCTORS Troughton could easily have discerned for himself the dangers of the time experiments and their possible consequences without having to bring in the Time Lords at all. The same applies to MAWDRYN UNDEAD: a year like 1987 would surely have sufficed without having to come up with an excuse to resurrect all that old Silver Jubilee paraphernalia.

I agree with Colin M. Barron in his review of ATTACK OF THE CYBERMEN (DWB#19) wherein he suggests an official adviser be put on the show's payroll—I'm sure there would be no shortage of applicants ! That other great British television institution, 'Coronation Street', has such an adviser. So, if a programme so steeped in the mundane activities of northern folk requires one, surely a 22 year old programme that deals with the complexities of time and space must have one too !

This article is not an attack on JN-T. I love the nostalgic references and the return of past foes—but only if they are artistically executed properly and in accordance with a consistent history. I feel, on the whole, this hasn't been the case in the last three seasons. If more care was taken then both fans and Joe Public will be pleased—indeed, who's to say the ratings won't be all the more better for it ?

If the Doctor is ever cautious of tampering with the laws of time, then so should producers both present and future be too.

The Graeme Harper Interview

Conducted on Tuesday 28th May with assistance from David Miller

HAD YOU ALWAYS WANTED TO WORK IN TELEVISION ?
"No, I started off at drama school as a child actor, and when I got to the age of 16 I left and carried on working as an actor. Within a good two years of that I realised that a) I didn't want to be an actor, and b) I really wanted to get into production and direct. I wanted to be a Director. I madly thought that I'd like to actually make it when I was 25—I'd be that brilliant—however, that wasn't true !

"I then wrote to all sorts of television companies to try and get a chance as a third assistant or a runner or, what happened to me, to become a Floor Assistant at the BBC".

FOR ANY READERS WHO MAY BE INTERESTED IN PURSUING A SIMILAR CAREER, WHAT QUALIFICATIONS ARE REQUIRED ?
"I think that the qualifications I had were going to drama school, and the great interest that I had in the theatre, obviously as an actor but also from the production side. I did some stage production work as well so that was also a 'qualification'. 'O' levels or 'A' levels weren't necessary and I certainly didn't have any I'm afraid".

I'VE ALWAYS TRAVELLED AT ABOUT 3,000 MILES AN HOUR

YOU WERE OBVIOUSLY VERY ENTHUSIASTIC SO THAT MUST HAVE HELPED ?
"I've always travelled at about 3,000 miles an hour—I'm slowing down now ! I like making programmes and I enjoy it. If you've a lot of energy, and you can pass it on and people can take it, it's smashing !"

A LOT OF YOUR ENERGY IS EVIDENTLY DISPLAYED IN YOUR PRODUCTIONS, ESPECIALLY IN DOCTOR WHO—NON-STOP AND BURSTING WITH ENERGY.
"I think I'm the same, to certain degrees, with other programmes, but the thing that's difficult about having energy and enthusiasm to pass on to other people is it's all very well to have all that, but is it actually going to be seen on screen ? It's not meant to be your enthusiasm that comes through on the screen—it's got to be channelled right and it's got to be at the right level, and actors and technicians have got to feed off that, enjoy it and make it work. Sometimes it can all go wrong: Just because you've got all that energy doesn't mean that you're going to be a great Director or make great productions—it's got to be channelled right, and I'm learning that. You have to learn from each show that sometimes it can go wrong. You can get the wrong pacing on a scene because of the speed with which we have to work, certainly on DOCTOR WHO , and if you get the pacing wrong the actors take the wrong vitality from you. It's too late when you go to editing to change it and you could have the wrong sort of pacing on a scene and you have to live with it.

"For example, you've got 20 or 30 scenes in a day to do. Some are very simple, the others complicated—in the shooting maybe or in the development of the characters in those scenes. Now, you have to know before you go in, pacewise (when I say pacing I mean pacing yourself), so that you know where you're going to lay your energies—the energies and the time are going to be given to that group of scenes there, they may be odd scenes, but that little group of scenes, when they come up, and the others, should become very straightforward . If you take a long time over each scene and say *"No, it wasn't good enough"* on one shot, *"Still not good enough, do it again"* on another, *"No, it's still wrong , let's go again"*...being so pedantic and so extreme you will lose time, and by losing time you then lose the chance to make the real powerful scenes, the ones that are complicated and need the pacing and time given to them—you lose all that. You just turn around to the actors and say *"Look, sorry, you've got two seconds, love", just do it"*. This would not be fair".

DO YOU HAVE TO BE CAREFUL TO GET THE SAME PACE THROUGHOUT IN CASE YOU MAY END UP WITH AN UNEVEN RESULT ?
"We're talking about pacing—of yourself—in other words, going into the studio and knowing where you're going to lay your energies—totally. Of course you're not going to let things go, but you've got to know when something is really good and doesn't require any more—you've got to know when that's enough and you can't do any more—now you move on and spend more time on the bigger and more important scenes in terms of actors and developing their roles".

IS 'DISTRICT NURSE' AN EASIER SHOW TO MAKE ?
"It's the same for 'District Nurse' and DOCTOR WHO, in terms of peformance, to get more drama, because the actors up front are most important to me, and amongst all that, in DOCTOR WHO you have got to allow the space for the effects people to do their work, and give you what you want as well. 'District Nurse' doesn't require that so much. It's a little easier but it's just as traumatic making it".

WHAT WAS YOUR FIRST JOB IN TELEVISION ?
"The very first thing I ever did as a child actor was 'Master Bardell' as an 8 year old in the very first drama commercial television ever made, which was 'Pickwick Papers', a long, long time ago..."

WAS YOUR FIRST TECHNICAL JOB AS A FLOOR MANAGER ?
"No, I was a Floor Assistant, the BBC equivalent of a 'call-boy'. Actually, it's a bit more complicated than a call-boy in that your job is on a day-to-day basis with different kinds of programmes. You work from a base called 'studio management' in the BBC. You are, within the system, 'hired out' to different programmes , to make sure artists arrive on time, attend their make-up calls, collect graphics—anything that's actually required for the studio.

"Do you know the reason why I enjoyed it ? I enjoyed it because I got a chance to come in, and then once you're in you keep your eyes and ears open, and you look for where you want to go".

THAT SEEMS TO BE A POPULAR METHOD OF JOB-CLIMBING WITHIN THE BBC. JN-T ALSO DID IT WITH CONSIDERABLE SUCCESS.
"He did the same, yes. The thing that was brilliant about being a Floor Assistant was that it gave you a chance to see the area that you wanted to go and I think John was split—he wanted to go into light entertainment/variety areas, but he also had a very strong drama background. So he had, obviously, a very difficult area, and thought somewhere along the line which way he wanted to go because he would be able to adapt to either. Obviouly he has a lot of the variety side in him so he would easily have fitted in and would have been very successful, I'm sure, in that area . However, he's successful in drama, and that's the way it went for him.

"For me, I always wanted to come into the drama side of things. Being a Floor Assistant you got to a) see and get to know the BBC a bit better and get to understand where everything is (that's number 1), and b) to watch other peoples' jobs—what Floor Managers did, how Directors actually worked—how they worked with actors, how they dealt with technicians and how they actually ran the programme—and although you didn't actually say *"I must watch and see exactly what kind of shots he's using"*, it takes time for you to suddenly realise *"I want to direct and I need to know how all these people, the bad and the good and the indifferent, how they actually operate"*. Now, that takes a long time before you actually start thinking in those terms, but at least you get an idea of what everybody does, so that when you start actually directing or producing you really know what's possible and what isn't".

HAVE YOU UTILIZED ANY OF THE IDEAS YOU WITNESSED DURING THAT TIME IN YOUR OWN LATTER DAY PRODUCTIONS ?
"You pick things up that you think if ever you get a chance to do the various jobs—Assistant Floor Managing, Production Managing, Directing (not Producing, I didn't want to be a Producer)—you would like to have a bit of. You try not to copy them, but to use and make it your own".

WHAT WAS THE NEXT STEP UP ?
"From Floor Assistant to Assistant Floor Manager, which you have to apply for within internal boards".

HOW LONG WAS IT BEFORE YOU WORKED ON DOCTOR WHO IN YOUR NEW JOB ?
"I actually can't remember. In 3 years as a Floor Assistant I must have done a DOCTOR WHO. I remember a David Maloney one in that 3 years".

(GRAEME EMPHATICALLY DENIED HAVING ANYTHING TO DO WITH 'PLANET OF THE DALEKS'). YOU WORKED ON 'COLONY IN SPACE' IN 1970/1.
"In that case, I worked with David before that".

POSSIBLY A BLACK AND WHITE TROUGHTON STORY FROM SEASON 6 ?
"I really can't remember. I think you should forget David Maloney with DOCTOR WHO and me. I can remember once, but I can't remember which".

BUT YOU HAVE WORKED WITH DAVID MALONEY ?
"Yes, I've worked with David on other things but not DOCTOR WHO (apart from that one which I think you should forget).

"COLONY IN SPACE was with Michael Briant. I suppose I must have been amongst one of his earliest jobs as a Director because he was a Production Manager at the BBC when I first came in . I worked with him a lot as his Assistant Floor Manager".

DO YOU REMEMBER ANYTHING NOTABLE FROM THAT STORY ?
"Mike's got a tremendous amount of energy, drive and talent, and that was a great swashbuckling story, full of terrific actors . The most important thing I remember from it all, apart from I thought it was a rather good story, was that we had 12 stuntmen. That doesn't happen too often in the BBC anymore because that kind of work is very complicated and very expensive. It obviously was then, but somehow we afforded to have them. There was a wonderful battle-scene with Derek Ware and 'Havoc', as they were called".

WERE YOU A.F.M. AGAIN ON 'PLANET OF THE SPIDERS' ?
"That was Barry Letts and I was A.F.M. again—I was A.F.M. for a long time before I became a Production Manager and as an A.F.M. I think I worked on just those two. SEEDS OF DOOM was as Production Manager.

DID YOU NOTICE AN AIR OF GLOOM AS THIS WAS JON PERTWEE'S LAST STORY ?
"No. I wouldn't say he was jumping for joy because he was out of it, but the thing about DOCTOR WHO, and all the DOCTOR WHO s I've met have said it, that they've all had what they wanted out of it—lots of fun ! Patrick I've met before, obviously I know Jon and Tom and I certainly know Peter and Colin. Colin I obviously have got to know more, but they're all great joys and I think they've all been successful as DOCTOR WHO".

PATRICK WAS MY ERA FOR WATCHING DOCTOR WHO

HOW MUCH OF THE SHOW HAD YOU SEEN BEFORE WORKING ON IT AND WHAT DID YOU THINK OF IT ?
"I can remember tuning into the first episode. I remember the assassination of Kennedy more than I remember that episode, and the fact that, because it didn't get its audience or there was a cry for more, or whatever, they put it on again the following week. I don't remember those details but I do recall the first episode going out in the distant gloom. I'm afraid Kennedy's assassination was much more important. It left the biggest mark on me.

"That wasn't really the most important time in DOCTOR WHO for me. I think the most important was, as a young person, watching Patrick. He was my character because I was brought up on him. Of course I was brought up on the other guy, but I didn't actually know William Hartnell—and I don't remember being a fan of it then. I remember watching just the first couple of stories. As soon as Patrick was there he was my era for watching DOCTOR WHO. So he was my Doctor, as it were. He was a great comedian and a great clown".

BACK TO 'PLANET OF THE SPIDERS'—HAVE YOU ANY FOND MEMORIES OF THAT STORY ?
"I remember the story and the making of it very well. I haven't any particularly fond memories of it other than there was a smashing character-actor, the late John Dearth, who played Lupton. I remember him being a smashing character, lovely actor, and a lovely villain".

'THE SEEDS OF DOOM' WAS THE LAST STORY TO BE DIRECTED BY DOUGLAS CAMFIELD. WAS THIS THE FIRST TIME YOUR PATHS HAD CROSSED ?
"No, I first met him when I started working as a Floor Assistant. I remember walking into a studio, being a callboy on a programme which was called 'After Many a Summer' which he directed, probably in 1968/9. That was the first time I'd come across Douglas Camfield. We didn't talk very much as he was far too busy sorting his programme out and I wasn't closely associated. But that was the first time we met and I found him a gem.

"To me, Douglas Camfield epitomized Directors—exactly my impression of just what a Director was. He was one of the first people, as a Director, that I did meet in Drama. There was a charisma about him—he had something very special which I think everybody liked".

TO ME, DOUGLAS CAMFIELD EPITOMIZED DIRECTORS

HAD YOU SUBSEQUENTLY TEAMED-UP ON OTHER SHOWS ?
"That was the first time we met properly, to work on a DOCTOR WHO . By that I mean that was the first time we actually sat down and got to know and talk to eachother".

DOUGLAS CAMFIELD HAS DIRECTED MORE DOCTOR WHO THAN ANYONE ELSE. WHAT WAS IT, DO YOU THINK, THAT MADE HIS DIRECTION SO UNIQUE AND IMPRESSIONABLE ? DO YOU THINK HE WAS PROBABLY A BORN DIRECTOR ?
"A born leader. He was a very humane kind of per and knew his business very well. He knew the grammar of film-making and television-making and he'd be good at both, and indeed, he was good at both. I'm sure he'd have loved to have gone into the theatre. I don't know if he ever did direct in the theatre but I'm sure he would have loved to have gone in.

"There were several things about Douglas Camfield that made him great. He loved drama and he loved telling stories. He'd talk to people and pass on his feelings, and he also knew how to listen to other peoples' ideas and use them if he thought they were good. He wasn't above other people—he certainly wouldn't steal from someone without them knowing it, if you see what I mean. In other words, if you offered him an idea, he would say , *"That is good, I'm using that"*, and make it his own, but he would use the basis of it. As a joke, he would offer a pound for someone to solve a problem—if you could come up with an idea for whatever the problem was and you could solve it, you indeed got the quid—and that was his fun way of doing it ! He was brilliant at bringing everyone together with lots of enthusiasm and making everyone a part of making that film or TV programme. You felt that you were really working well and you worked hard. He gave a lot of love, care and attention, so you returned it. He had that kind of charisma. I can't think of a technician in the world who's worked with him who didn't like him. I think they all were very fond of him and respected him".

HE WAS A VERY NICE PERSON.
"Yes, he had time for everybody. If you had a question, it didn't matter how daft you thought it was, he had time to answer it".

MANY PEOPLE HAVE TAGGED YOU AS 'CAMFIELD'S REINCARNATION , WITH 'CAVES OF ANDROZANI', IRONICALLY, AIRED JUST A MONTH AFTER HIS UNTIMELY DEATH. HAD HIS DIRECTION INDEED INFLUENCED YOU ?
"Sometimes I think, even now when I've got problems of how I want to shoot something, how would he have handled it ? And I did phone him up occasionally and say, *"Listen, guv', I've got this problem. Can I come and talk about it ?"*, and he would always listen. I could go round and talk about a scene and he would read it and say, *"Sounds a naff idea"*, or, *"Sounds a good idea"* , or whatever. I think, what I've 'stolen' from him, is the technology of shots , trying to use the way that he would explain and go for something, and use his energy and drive to tell stories and to learn how to pace scenes. He was a great technician. He wasn't only good at making shots and directing actors , but he

could actually look at a script and by the time he'd finished, I felt, he always got his pacings right more often than not, so that he told stories really well. You watched his programmes and they were electrifying, and before you knew where you were an hour had gone by, and you thought, *"Blimey, that all seemed to go in ten minutes"* —it was so wondeful! Now, if he's told the story and you know what the story's about, and you understand it, and you had great fun watching it, and it only seemed to be ten minutes of your time when really it was an hour, then he's told a very good story very well. That's what I wanted to steal from him".

WHAT WAS IT LIKE TO WORK WITH TOM BAKER COMPARED TO WORKING WITH JON PERTWEE ?
"Two very different people—very different in character, both very funny, great fun to work with and, again, great technicians. All the DOCTOR WHOs, all of them, have been very experienced actors and have all brought something new to the character, something that's special that makes them totally different from each other. But they've obviously had something, or remembered something, of the past Doctors to keep the line going. I wouldn't've said that I preferred one to the other—I thought they were both smashing, professional actors to work with and great fun".

WERE THERE ANY PROBLEMS WITH THE KRYNOID IN 'SEEDS OF DOOM' ?
"To be honest I can't remember any. I'm sure there were problems with it but I just remember it being very good because we were using CSO. I suppose that was in the days when CSO was first being used. It was certainly in its early days and we had to use CSO to actually superimpose this thing behind a huge house, and I recall it working very well—I can't remember anything going wrong with it, or anything bad—it seemed to work very well, the whole thing".

IT WAS A FANTASTIC STORY, FOLLOWING THE TRANSFORMATION OF THE MAN INTO A PLANT. WHAT WAS IT BASED ON ?
"A great, great story, great characters and, again, great actors. I think the story was based on 'Quatermass'".

WHAT WORK WERE YOU INVOLVED WITH FOUR YEARS LATER IN SEASON 18's MYSTICAL 'WARRIORS'GATE' ?
"I was the Production Manager".

SO YOU HADN'T CLIMBED ANOTHER NOTCH BETWEEN 1976 AND 1980 ?
"No, I was Production Manager with Douglas Camfield, one of the first things I did as a Production Manager".

DID YOU WORK ON ANYTHING MAJOR AS PRODUCTION MANAGER IN THAT FOUR YEAR GAP BETWEEN 'SEEDS OF DOOM' AND WARRIORS'GATE' ?
"During that period I worked on 'The Testament of Youth' with Moira Armstrong and I also worked with Barry Letts on 'The Children of the New Forest' and, I would have thought, I did that before WARRIORS' GATE. I then did part of the Director's course".

HOW ARE YOU APPOINTED TO VARIOUS PROGRAMMES WITHIN THE BBC — ARE YOU JUST NOTIFIED OUT OF THE BLUE OR DO YOU PUT A REQUEST IN ?
"There's a big back-up here, a department called 'The Organizer's Office'(or the Manager's Office), who allocate and put people together. Producers will ask, obviously, for a team. They will ask for their favourite Production Manager, their favourite Directors Assistant and so on... In other words, the Producer would like, very much, a choice of team, but that's not always possible because the jobs would overlap and it wouldn't work. So, 'The Organizer's Office' actually organizes and schedules people, as much as possible, within the pleasures of Directors and Producers, so they obviously cater for all of them to have who they want".

WERE YOU PLEASED TO BE OFFERED THE DOCTOR WHOs, CONSIDERING HOW TECHNICALLY COMPLICATED THE SHOW WAS ?
"They're very complicated, but once you've actually mastered how to schedule and plan and organise a DOCTOR WHO, as a Production Manager, if you can do that then there are not that many shows that are more complicated and you should be able to handle any television programme".

DO YOU FEEL YOU HAD YOUR FAIR SHARE OF DOCTOR WHO IN YOUR PRE-DIRECTION DAYS, OR WOULD YOU LIKE TO HAVE DONE A FEW MORE ?
"Good question. When I was given the first DOCTOR WHO to direct (THE CAVES OF ANDROZANI), I was desperate to go back, to all the cassettes I could get hold of, to have a look at past DOCTOR WHOs and how they were handled before John took over, plus JN-T's term, and then to look at all the regenerations that have happened so as not to do the same thing because you don't want to be repetitious but try and develop something else. So, yes, in a way, I'd like to have done more, but I'm glad I didn't because they are very, very difficult and if you spent your whole life doing DOCTOR WHO, certainly as an AFM or PM, you couldn't do it because your energies would start lagging. I think it's the same for directing—if you go from one DOCTOR WHO to another, straight on one after the other, it uses so much of your energy and ideas. Of course, there are people who can sustain that but I don't think I could sustain the ideas, if you see what I mean".

JN-T WAS A PRODUCTION MANAGER FOR THREE SOLID YEARS, BEGINNING WITH 'TALONS OF WENG CHIANG', BEFORE HE ACTUALLY BECAME PRODUCER. WHAT DOES THE JOB OF PRODUCTION MANAGER ACTUALLY INVOLVE ?
"Production Managing is like the first assistant to the Director, his 'right-hand man'. You all work together, starting virtually at the same time: the Director, Production Manager, the Director's assistant (or Production Assistant) and the Assistant Floor Manager. That team start together from scratch. Now, the idea is that the Production Manager will, if there's filming, go and find suitable locations on a brief from the Director. Having found the locations, he then has to plan and schedule how that filming can happen. It can't always happen in story order so it has to happen in roundabout ways, and he has to find the best way to run and organise it to make everything work. He has to liase with all the various departments and to give the Director space to actually make the programme. Similarly, in the studio he has to schedule and plan the best way of going about making the programme because again it might not be in story order. It might be because it has to be set by set and he has to sit down and look at the enormous plan of the studio and the problems and work out and say, *"Well, we've got costume changes to do from this scene to this scene to this scene to this scene, we've got make-up changes to do, we've got set changes..."*, and with all that information which comes out at mainly rehearsals, he can then plan the best way to attack a studio and get it done in time".

LIKE A JIGSAW PUZZLE ?
"Yes. Of course, a Director could sit down and do it but it might not be the best way to achieve finishing from A to B by a certain time in the day or night. And that's basically the job—organising, planning and running the show totally from day one to the last day the Production Manager's on the show, and making sure there's space and room for everyone to do their various jobs. He is number one".

WHAT DID YOU THINK OF K9 WHO WAS WRITTEN OUT IN 'WARRIORS'GATE'? DO YOU THINK HE HAMPERED THE SHOW AT ALL ?
"No, I thought he was fun".

CHILDISH ?
"No more silly than R2D2 or C3PO in 'Star Wars'.

"At the recent 'DWASocial', one of the first questions was, *"Do I make my DOCTOR WHOs for children, young people or adults ?"* Now, I immediately jumped back and said, *"Why, do you find them too violent ? Are you trying to say they're made for an older audience ?"*, and he said, *"No, I just wanted to know"*. It was as simple as that—he just wanted to know. I went out to make the two DOCTOR WHOs for family viewing. Now, if they were too horrific, that's another story. I don't know if they were too horrific, I hope they weren't—I hope they were treated as stories and told, hopefully, well. K9 I didn't think was stupid or silly, and I'd assumed the audience and the 8-10 year olds obviously, loved K9".

HAD YOU NOTICED ANY DIFFERENCE IN TOM BAKER'S APPROACH TO THE ROLE, COMPARED TO FOUR YEARS EARLIER WHEN YOU WORKED WITH HIM ON 'THE SEEDS OF DOOM', ESPECIALLY AS HE WAS NEARING HIS LAST STORY ?
"Again a good question, and to be honest I didn't notice a difference. I noticed a fluidity, if that's the word. He had developed his inventiveness because he obviously knew the character so well, so that anything that was a problem he could solve very quickly. He could understand your problems, or the Director's problems on shots, etc., and how it wasn't going to work, and he'd say, *"I've got an idea, can I offer it ?"*, and the Director would listen. In other words, he was totally with the way you were making a programme and I could see that he was a great technician and could offer the way out of problems very fast, but all the actors who have played DOCTOR WHO have had this ability".

IT'S LIKE PANTO—SOMETHING FOR THE CHILDREN AND THE ADULTS

WERE THERE ANY NOTABLE DIFFERENCES IN PRODUCTION STYLES BETWEEN THE THREE PRODUCERS YOU WORKED WITH (LETTS, HINCHCLIFFE AND JN-T)?
"I remember watching DOCTOR WHO, knowing it was a science fiction fiction fantasy for young people, and I was young so hopefully it would attract me and sometimes it did, sometimes it didn't. I just found it for young people when I started working in production. Now I think it really is for family, and in fact could sometimes be for a really serious adult audience on late night. I get a feeling it's got stronger and stronger, strangely enough, as opposed to being 22 years old and should be laid to rest. The reason it's got stronger and cleverer is because technology is getting more interesting and cleverer and because it's had different Producers, Doctors and companions.

"I think there are differences between Producers. I wouldn't like to pin-point what they are. I think it's matured to be honest and I don't think it's matured because of one person — I think it's gradually been allowed to mature, in its technology as well. I remember when DOCTOR WHO was made almost live and so there were certain things that had to go by the way because you didn't have the time. Technology's got better and better and actors have learned to understand that technology to see where they fit into that scheme of things, and so, hopefully, have Directors and Producers. So I think Barry Lett's era must've been a tremendously innovative era because Barry is a great electronics expert—he took on the technology that was available and used it to the hilt on DOCTOR WHO AND encouraged it—and that obviously matured the programme, and I think Philip's years were

just as valuable. Yes, they had different styles and went for different styles of story".

DID YOU KNOW GRAHAM WILLIAMS AT ALL ?
"I did. I don't think I actually worked on it when he was the Producer, but I knew him.

"Producers all have their own style. I think John's period is very interesting, obviously, because I'm now, not fully fledged, but in the middle of it. I think, with his scripts, he wants to go for an underlying 'healthy' level of humour for children or young people.which is smashing for the youngsters and they can enjoy it, and then there's the kind of slick satire, or comedy stuff with its near-to-the-bone dialogue for the older viewers . It's like a pantomime—you've got something for the children and something for the adults—and that's what he's trying to achieve so that everyone can enjoy DOCTOR WHO without being too horrified and terrified and switching off".

HOW WOULD YOU SUM UP THE JOB OF A DIRECTOR ?
"Once he's got hold of his script and got to know and understand it, and knows where the writer and Producer want it to go, then, hopefully, he will tell the story, cast it, shoot it and make it as interesting and lively to the audience as possible. In other words, it's up to me to tell the story so that you can all have a good time and enjoy it !"

IT'S BEEN SAID THAT DIRECTING IS ONE OF THE MOST BORING JOBS IN TELEVISION ?
"I'm sorry, who said that ?"

GRAHAM WILLIAMS ACTUALLY, A COUPLE OF MONTHS AGO !
"He's got to be out of his brain ! It's the most exciting job. I think , in terms of theatre, film and television, directing is the sharp end—the pointed end—but it's very creative".

HOW DID YOU GET THE JOB OF DIRECTING 'THE CAVES OF ANDROZANI' ?
"I'd been on the Director's course here and I obviously knew John a bit because we were colleagues in the same department. When I was BBC, I'm now freelance, my first work was as a Director on 'Angels', and when I'd made about 6 episodes I showed John a cassette of a couple of them, and we talked and he said he would offer me work, but he wasn't sure exactly when. A few months later he rang me up and said, *"Are you free this particular group of dates ?"*, and I said "Yes", and that happened to be for CAVES OF ANDROZANI.

"Obviously I think he was quite interested beforehand, but all Producers want to see what sort of style you have and whether your style will fit in with their's, and fortunately for me I think he thought I was okay".

HAVE YOU A PARTICULAR PREFERENCE TO THE TYPE OF STORY YOU WOULD LIKE TO DIRECT ?
"I would love to do action really well—really hold an audience with a good, exciting thriller. There was a brilliant film on last night called 'Alligator'. I think that was too terrifying for young people, that's my feeling, but I'm sure there were a lot of 9 and 10 year olds staying up and watching it. It was terrifying and brilliantly done. Now, I would love to have handled that. I could handle that kind of suspense and I would like to achieve that ability. I don't just want to do action. I want to do love stories, indepth drama, some comedy stuff ... there's no one thing I would specifically like to do, but I like to make things move and I like to keep an audience's attention".

DO YOU THINK CHILDREN LIKE TO BE FRIGHTENED ?
"I think they like their senses to be terrified, yes, but I think we do have a responsibility and we have to be a little careful of what we show and what time we show it. I have a child of 3 years old, and she's been disturbed by DOCTOR WHO, by just one moment. Why 'Alligator' was so terrifying was it was real. It's very possible that there now might well be, in the drains somewhere, certainly in the depths of the earth, an alligator that is 40 or 50 feet long. We heard just last week of a flight of bees attacking people because this is the month they happen to go potty. Now, that's plausible, and there has to be an element of your programme or film that makes the brain say, *"It's science fiction, fantasy"*—the audience knows that it's not totally possible on this planet—then they can cope with it and enjoy it for its thrill".

I THOUGHT 'THE CAVES OF ANDROZANI' WAS BRILLIANT

THE SUCCESS OF 'CAVES OF ANDROZANI' IS ALSO ATTRIBUTED TO ROBERT HOLMES' WONDERFUL TIGHT PLOT AND CHARACTERIZATIONS. WHAT WERE YOUR IMPRESSIONS UPON READING IT FOR THE FIRST TIME ?
"I thought THE CAVES OF ANDROZANI was brilliant ! Why I liked it was that it had a lot of action, good characters and a good story to offer a good class of actor".

WERE YOU WORRIED THAT YOU MIGHT NOT HAVE BEEN ABLE TO JUSTIFY IT ?
"Yes, I was terrified ! I mean it was so good. It's something I like to handle. It all came off the page so easily and I was very excited about doing it. And in the same way, when I read the Dalek story, I felt the same, so I was very lucky—I got two stories that I could tell I would enjoy doing".

HOW DID YOU GO ABOUT SELECTING THE CAST, AS ALL THE ACTORS ALMOST SEEM TO HAVE BEEN BORN FOR THE PART ?
"When you read scripts, not always but most of the time , each Director has his own individual ideas for characters. For example, somebody else would have read that and cast it totally differently—maybe have gone for totally different kinds of actors. I read the script and saw, in my heart, 3 or 4 actors that would be able to play each of those parts. So then you write those names down, generally 4 or 5 names for each character—mainly ones I thought I'd love to work with and thought would be smashing for the part—and then you check them all out individually and see if they are available, and those that are you send the script and see if they like it. If they don't like it they send it back and say "Not for me", or whatever. I think I got very lucky in CAVES OF ANDROZANI in that each of the people I approached liked the script enough to say "Yes" straight away ! So I think I did get very lucky".

CHRISTOPHER GABLE, WHO ARGUABLY STOLE THE SHOW , WASN'T EVEN ORIGINALLY INTENDED TO PLAY SHARAZ JEK WAS HE ?
"It's true and it's not true. I knew Christopher Gable in a small way for a long, long time before. When I first joined as a callboy I did a show that he was in for 6 or 7 weeks in Bristol. This was just as he was becoming an actor and stopping ballet full time. So years later I was able to ring up his agent and have a natter and say there was a part I thought he might be suitable for—a part in DOCTOR WHO—would he consider doing it ? Originally, I thought he might be good for Salateen, and when he came in to meet me I hadn't got Sharaz Jek cast at that stage. I'd always seen Sharaz Jek as very elegant, not a Zulu Warrior , but in that sort of style—he had to act with his body and his voice because that's all he had going for him till the end. So he had, obviously, his acting ability and character, but his body and his voice were the things that were going to tell his story. When Chris came in and sat down, I said to him, "Would you read Salateen, but just have a look at Sharaz Jek anyway". Obviously, I thought, "The voice is terrific, and he's got the style etc.", so he went away and his agent rang back and said, *"He'll do either part, very pleased to, but he'd love to play Sharaz Jek"*. So I talked to John Nathan-Turner and said I'd love to offer it to him. I wanted Robert Glennister for Salateen anyway".

DID YOU HAVE ANYONE ELSE IN MIND TO PLAY SHARAZ JEK ?
"Originally, yes, but I'm not going to say who it was, but they weren't available and that's why it didn't happen".

DID YOU ENCOUNTER ANY SIGNIFICANT PROBLEMS WITH THE SPECIAL EFFECTS ON 'CAVES OF ANDROZANI' ?
"I think the saddest part about the special effects was the monster, because they'd made a brilliant monster. It wasn't going to be seen very much. It was almost a teaser because it was referred to and we saw it occasionally, and the problem I had , and now I know something about it, was that I didn't have enough experience then to know how to shoot economically to get exactly what we wanted and make full use of that monster. So I let us down and that was purely lack of experience and the scenes we did with the monster were always last thing at night before we had to wrap and they were always crammed in the last fifteen minutes or so. In order to get the complete effect of horror from that monster, which had wonderful moving parts and eyes, talons,fangs etc., I needed a little bit more time, and also I had to cut my cloth suddenly and reshoot the shoot in a totally different way in order to 'grab' to get it done in time, and I grabbed in the wrong way. So it was fairly weak, we know that, it was a weak area. Otherwise, I thought visual effects were very creative".

WERE YOU INSTRUMENTAL IN THE WAY THE VISUAL EFFECTS FINISHED UP ON SCREEN—WERE THEY SPECIALLY TAILORED TO YOUR REQUIREMENTS ?
"Yes, for example the regeneration, you explain carefully to the various designers that have got to create either the set , the effects, the visual effects or the electronic effects as they've got to know something about where you want to go in the first place and then go away and try and solve the problems. And they, obviously, have their own creative area that they can work in because they're talents as well and what you're doing is saying, "I would like to have this kind of thing", and they will say, *"Yes, okay, I've got some ideas I'd like to go away and draw out and think about"*, and then they come up with something that's 40 or 50% better than your idea, maybe 100% better, in fact maybe totally different, and you say, "Brilliant, never thought of it. Yes, I'll have that". So yes, you're instrumental, hopefully, in getting their brains working in one direction and they will then come back with their arguments as to why, *"That might not work but this will be better"*, and you look at their design and think, "I'm having that, yes please"".

MANY OF YOUR TECHNIQUES, LIKE FADE-OUTS AND THE HAND-HELD CAMERA, ARE NOVEL TO DOCTOR WHO. HAVE YOU EMPLOYED THESE SKILLS ON ANY OTHER PRODUCTIONS YOU HAVE WORKED ON ?
"Mixing is very difficult. You've got to know when to do it and the reason why it's novel, if you like, on DOCTOR WHO, is because DOCTOR WHO needs to be cut, not within the scenes , but cut from scene to scene quite fast. You're telling a story and you want to tell it well and make it interesting, not slow and boring. Mixing tends to slow things down, but there was a scene when you first meet Sharaz Jek where I didn't want people to see him but to see something—bits and pieces of hands doing things. What I originally had in mind was to do a hand-held shot of him

going right the way through his building doing this and that , switching on switches and bubbling masses going on, and then hear this voice talking but never quite seeing him, and having bits and pieces of his body moving around in strange areas . I originally said to John, "I would like to mix these shots but I'll do it all as one big hand-held shot, but I'd like to separate them all and mix it", and he said, *"It's not a style we use a lot on DOCTOR WHO because it tends to slow things down, but if you really believe in it, offer it and see what happens"* . And that's what happened. I then went back and said to the guy, "We have the total shot—it's a 2½ minute scene of him wandering around". To me, you see, that's boring. That's one shot and it's boring. But by mixing, which could possibly kill something because mixes are slow, it actually makes it work".

IS IT ACTUALLY MORE EXPENSIVE TO USE THAT TECHNIQUE COMPARED TO USING MORE STATIC SHOTS ?
"The only way it could be more expensive is that it would take a long time to do in editing, and actually, in electronic editing, it doesn't take that long. I can't think that we were actually lengthening our editing time that was allocated by doing that. No, I think that came well within the realms of our possibilities . Editing that probably took us an hour and a half to do the whole sequence—to select the moments of the shots that we wanted, or parts of the one shot we wanted. But if we were doing that on film, yes, it would be expensive, because then you're doing opticals in the laboratory and that takes a lot longer. We're talking about 10 days to complete that in sequence in terms of all the opticals and individual opticals that have to happen , so that would be quite expensive".

WAS THE REGENERATION SEQUENCE BASED ON YOUR OWN IDEAS ?
"Yes. When I read the regeneration scene, I discussed with John that obviously we'd have the faces, then I explained something I wanted to do and it goes back to the song 'The Day in the Life Of', by the 'Beatles' . When I read that sequence , what I had in mind vaguely was to try and get the faces going round in a circle, coming round the face of the dying Doctor, so they were in his brain but we could see them, just little figurettes of them, and with the right music and a cacophony of sounds of their voices getting muddled up, and then the Master coming through, that the whole thing would be a huge spinning catherine wheel of colour with the Doctor's face slowly splitting. Like the opening titles, with the stars bursting from the centre out , I wanted to do something similar but I wanted the whole of the Doctor's body and face slowly splitting open, eventually exploding into the new Doctor. And that all came from an idea by listening to 'A Day in the Life Of' where the orchestra goes bananas at the end of the album, and ends in a loud weird chord on a piano, and it fades away. It didn't quite come off because we needed a bit more time in the electronic effects workshop to do it and we just didn't have that time".

THE DALEKS DIDN'T WORRY ME OR FRIGHTEN ME

EARLIER YOU SAID YOU WERE PLEASED TO BE OFFERED THE DALEK STORY. DOES THAT MEAN YOU HAVE ALWAYS BEEN A FAN OF THE DALEKS ?
"The Daleks didn't worry or frighten me, but what would've done was the glass one and I regret not using the Glass Dalek as the monster which killed Natasha and Grigory. Afterwards I thought, "Why didn't I take an oblique shot of the Glass Dalek and use that as the monster ?" I don't know why I didn't think of it but I didn't, so tough !"

DAVID WHITAKER WANTED TO USE THE GLASS DALEK CONCEPT IN THE '60s BUT COULDN'T BECAUSE THEY DIDN'T HAVE THE MONEY, AND SUDDENLY, HERE IT IS, TWO DECADES ON !
"Yes, although I didn't think it was that expensive".

HAD RAYMOND CUSICK DISCUSSED WITH YOU THE POSSIBILITY OF BUILDING THE NEW DALEKS TO HIS ORIGINAL 1963 BLUEPRINTS ?
"I never had a discussion with Ray at all. I know Ray very well but I haven't talked to him about it at all. This time, the Daleks came under John Brace, who was the visual effects designer , and he may well have had a conversation with Ray. I certainly didn't talk to him about it".

RAYMOND CUSICK HAD HOPED TO SEE THEM REBUILT TO HIS ORIGINAL DESIGN. WERE YOU HAPPY WITH THEM, THEN, AS THEY WERE ?
"Well, they were going to be white so they were going to be quite interesting anyway, and of course there were grey ones coming back in again".

WHO DECIDED ON THE CREAM/GOLD COLOUR COMBINATION ?
"That was the visual effects designer who obviously had to create the new white and glass Daleks. He comes along with his design and offers it to John Nathan-Turner. I will either say I hate it or love it but John is ultimately responsible for how they're going to look because they are hopefully going to come back again, or they're there to be used again, so he'll need to agree that more than me. On the monsters that may well come back again , that really is a Producer's area because he's going to have to want to bring them back again so he'll want to make sure the design is what he wants".

THEY LOOKED RATHER GOOD COMPARED TO THE BATTERED GREY ONES.
"Yes, they were good. Unfortunately the grey ones , I think , were superior in the end, as characters I mean".

DO YOU THINK DAVROS' PRESENCE HAMPERS THE DALEKS' PLACE IN THE STORY IN ANY WAY ?
"No, I quite like the idea that he seemed to be in charge but was never quite in charge. He wasn't in charge at the end where the grey Daleks catch up with him and that means the white ones might have done the same eventually. I think Davros is great—an interesting character".

DID YOU WATCH ANY OF THE OLD TAPES TO GET THE 'FEEL' OF DOING A DALEK STORY ? FOR EXAMPLE, DISTINCTIVE DALEK SOUND EFFECTS, LIKE THE PULSE-LIKE BEATS IN DALEK CONTROL, MADE A WELCOME COMEBACK ?
"I watched two Dalek stories from before. To try and make the difference, for example, between the voices, Roy Skelton and Royce Mills have always in the past tried to vary the voices so each Dalek had its own kind of tone and voice because, obviously, they came from different brains of different people, so we tried to do the same thing. John reminded us of certain things but I don't think we stuck very close to them. Not because I didn't want to but it's now 1985 and we just went slightly further. I think it was slightly different the way we achieved the effect of the Daleks, just slightly, but that was agreeable to John".

WAS IT ERIC SAWARD'S IDEA TO HAVE DAVROS LEVITATING IN MID-AIR WITH SPARKS EMITTING FROM HIS FINGER ?
"No. The spark was there but we never thought of him hovering above, but always the idea about the Daleks was to prove they can hover, which breaks the thing about how do they come down staircases ? When I was rehearsing that particular scene, in fact it was Terry Molloy who said to me, as he was up there on the top of those stairs and we'd been talking about Daleks being able to hover and that was the whole point of the new white ones, and he said, *"Why don't you make Davros hover about Orcini on the ground ?"*, and I thought what a brilliant idea, of course that proves the whole thing—that says to us if he can do it, so can Daleks. So, from now on, Daleks can now hover and float downstairs and they don't have to have ramps, etc. And that's why , later, we had a monster-sized one hovering above Natasha and Grigory".

WAS IT SUPPOSED TO BE A VERY LARGE DALEK ?
"That's the economics of time and money—how much you show of it actually growing or whether you just try and make the audience understand it has grown. All I really needed to do there was to make sure everybody knew it was up in the air looking down. What I really wanted was it to be ginormous—15-20-30 feet high—and I just didn't have the time to shoot that because it would have taken a lot of time to organise".

THE STORY OPENED IN EXACTLY THE SAME FORMAT AS 'THE CAVES OF ANDROZANI'—A DISTANT SHOT OF THE PLANET, THEN CUE TARDIS MATERIALISING—IS THIS YOUR 'TRADEMARK' FOR ALL STORIES YOU DIRECT ?
"No, it happened to be, in this one, the way the story was written. It started off in virtually the same way, the only difference being I tried to make it lush. In fact it snowed, so it was even more lush than I expected".

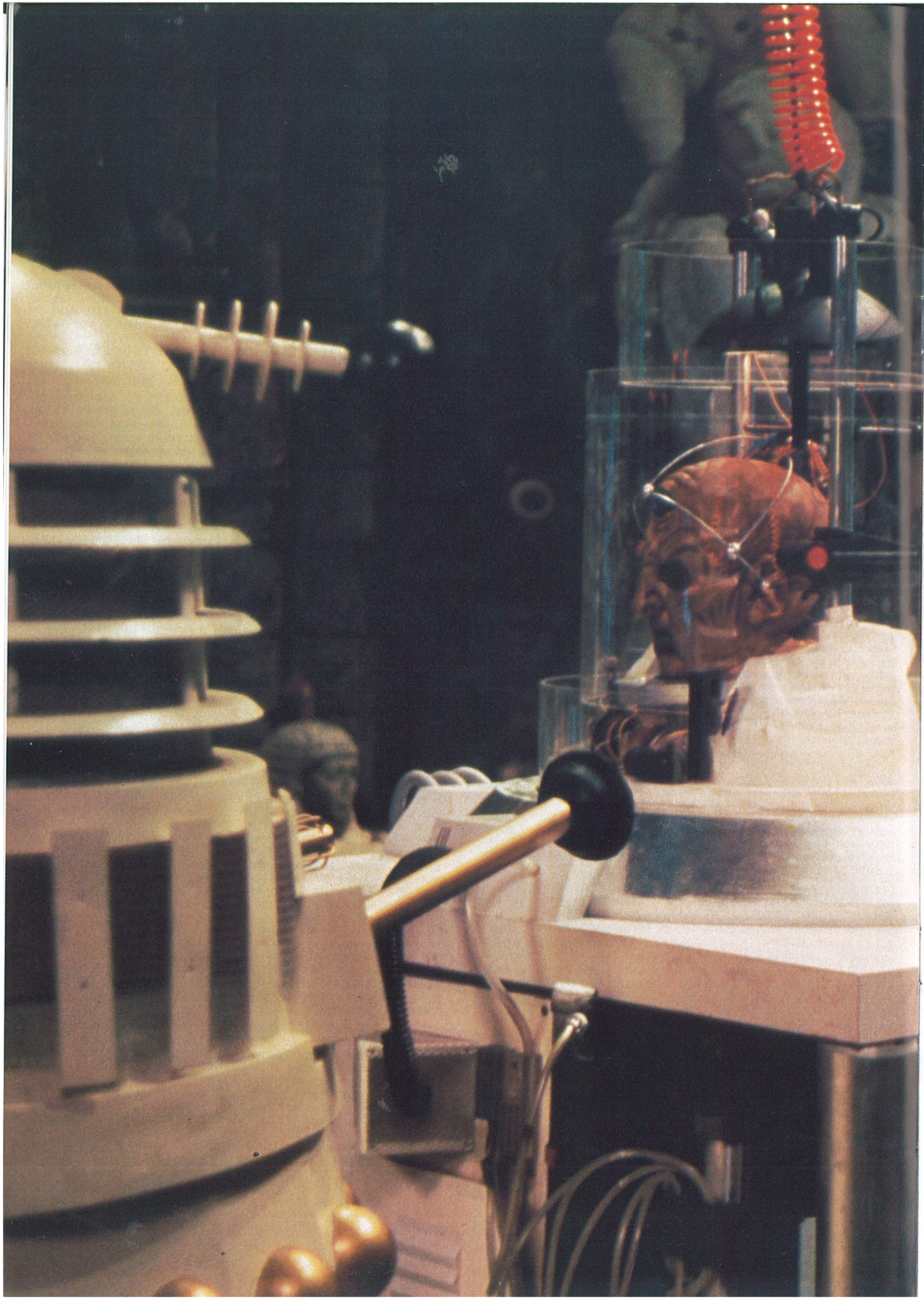
DO YOU THINK THE SNOW ACTUALLY ENHANCED THE STORY ?
"Yes and no. Yes because it gave me something else , totally . There were bonuses out of it but the sad part of it was we had some fabulous locations to shoot in, the scene where the Dalek gets blown up by Orcini and Bostock.

"Now, that was set in a wonderful location. There was a hill we were going to use, a valley which was brilliant , and there were going to be two Daleks above Orcini and Bostock who had been clambering up a 1,000 yard hill, and were half way up the hill and the Daleks are behind them, and the original idea was that they would have their gun-battle and roll about and hide behind bushes and eventually one would take off and the other Dalek would be hit. And then we had it all planned that this Dalek would then be thrown 20 feet in the air and fly—actually be seen to tumble in air—down a 1,000 yards of space, as it were, and explode. That would have been traumatic but we couldn't get to the location because of the snow".

THE MUSIC, IN SOME PLACES, WAS ALMOST IDENTICAL TO THAT IN 'THE CAVES OF ANDROZANI'. WAS THIS INTENTIONAL ?
"What, to CAVES OF ANDROZANI ? I don't agree with that! I think the only comment I heard that I would agree with were the snake rattles. That might really have been because of me because rattlesnakes sound exactly what Jobel was—a rattlesnake! So that's why I went for the effect for Jobel and in CAVES you had it for Sharaz Jek. So maybe that's my fault because I asked Roger Limb to do that. I can't think, I mean I'll have to listen to the music again to see where the similarities were. I don't agree with you but that's my opinion".

WERE ALL THE ACTORS AND ACTRESSES AGAIN CHOSEN BY YOU AND DID THEY COME OFF AS YOU'D HOPED ?
"Yes, I was delighted. It was a larger cast and obviously a different story totally, so obviously you cast it totally differently, but there were some good people. A very, very fine company of actors".

HOW WAS THE FADE-TO-WHITE CLIFFHANGER ACHIEVED ?
"Originally what I wanted was that statue to come right onto the



camera as if the camera was the Doctor, and the whiteness of the face to black up, because obviously if it hit the camera it would go black. Now, what happened, if you remember, the statue split in three parts—the top section, the middle of the face and the bottom—so as it tumbled on film it actually caved in towards the camera, as opposed to just a mass hitting, which I thought was sad, but one of those things, and you don't know that till you try it. When I saw the shot I just said to the editor "It's sad it does that because it takes away the drama of that solid mass breaking up", and he said, *"Well, I can offer you this which continues the whiteness of the stone as opposed to blacking out"*, so he offered me the electronic 'whiting out' which is just bleaching out the picture electronically so it fades to white as it's actually hitting the camera, and it was more dramatic".

WERE THE LARGE PAINTING SHOTS DONE IN THE SAME WAY AS A MATTE SHOT WOULD BE FOR A FILM ? FOR EXAMPLE, THE PICTURE OF THE DOCTOR AND PERI WALKING ACROSS THE GARDEN WITH THE PYRAMIDS IN THE BACKGROUND ?
"Yes, the building was real—that was the I.B.M. down in Portsmouth, but the parts of the pyramids at the back were painted in".

WAS THAT A GLASS PAINTING ?
"It wasn't actually. It was a bit of artwork done as postproduction and then electronically fed into the picture.

THE STORY WAS VERY PROBABLY THE MOST GORIEST DOCTOR WHO EVER . WOULD YOU AGREE THAT THE MUTANT AND HEAD OF STENGOS WERE PERHAPS A LITTLE TOO GRUESOME FOR SATURDAY TEATIME ?
"I don't know. Seeing it at DWASocial 5 recently , on a big screen, I thought "God, how powerful". It was very powerful because it was larger and the music was terrifying—there you go, Roger Limb rose to the occasion.

"What I liked about it was, at last, I've achieved what I wanted in one area—it's a very difficult shot for a cameraman to 'drift in', in otherwords, to stand back at a wider shot and slowly drift in, so slowly that you hardly notice, and you're cutting backwards and forwards to close-ups of the other people in the room, and by the time you get to the end of the scene you've ended up in a close-up, and then it blows. So that worked very well and the music matched it equally so.

"The reason I don't find it horrific, and I think the saving grace for it, was that there were two very normal people , Natasha and Grigory, being the audience. In other words we were them,we were the audience. That was the whole point because we were always looking from their point of view. If Stengos was on his own in that room wailing away, then I think you're talking about something else, but because you've got those two it should take away the curse of the real gruesomeness".

WAS IT HARD TO DO THE GLASS DALEK WITH STENGOS' HEAD INSIDE ?
"Not for me, but it was hard for the actor !"

DID ALEC LINSTEAD HAVE TO VISIT THE DENTIST TO HAVE THOSE METALLIC TEETH FITTED AND WERE REAL ANIMAL ENTRAILS USED TO MAKE HIM UP ?
"Yes he did, but the make-up was prosthetics (rubber). Dorka Nieradzik manufactured it all from latex".

DO YOU THINK THE PRESENCE OF THE D.J. HELPED TO MELLOW THE HORROR CONTENT AND WAS A NECESSARY ADDITION TO THE SCRIPT ?
"I think he was there to be the narrator, also oddball. I don't know where Eric got the character idea from but it reminded me a little of the guy in 'Dark Star', the first Carpenter film. Yes, he was there to lighten the load as it were".

WAS THE PART WRITTEN FOR ALEXEI SAYLE ?
"No, the writer didn't write it for anybody particularly . He wrote his story and John and I went through groups of people we thought were right and Alexei Sayle was one of them and Alexei said "Yes please"".

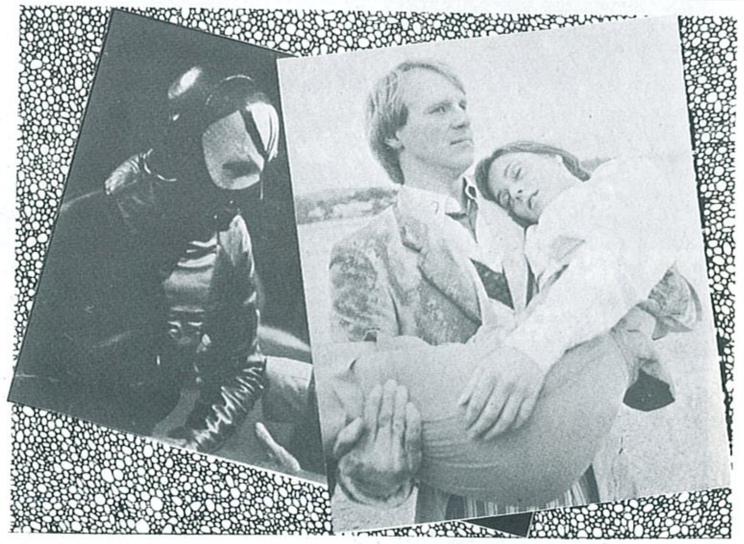
WERE YOU AS PLEASED WITH THE END RESULT OF 'REVELATION' AS YOU WERE WITH 'ANDROZANI' ?
"I wasn't totally pleased with ANDROZANI. Now, I think, I could handle it in a different way. I don't think you ever come away saying "Yes, I've made the best one". I would like REVELATION to have been a bit faster I think, and a bit more action".

WERE ANY NOTABLE SCENES CUT FROM EITHER STORY DUE TO LACK OF TIME OR CENSORSHIP ?
"No. I think there were scenes in REVELATION that were trimmed . There was no one scene cut totally. I think maybe we took a section of a scene or two and trimmed because when we finished recording we'd actually made too much material. We didn't actually cut scenes—we cut sections out".

IF I WROTE I CERTAINLY WOULDN'T BE ABLE TO DIRECT MY OWN WORK

WHICH DOCTOR HAVE YOU MOST ENJOYED WORKING WITH ?
"That's hard for me to say because I've worked with them in different guises—A.F.M., P.M. and Director. As a Director , I would have to say both Peter and Colin because I got to know them for 5 minutes of my life a bit better than I did as an A.F.M. or P.M. with the others.

"That really is a hard question to ask because they're all so different so I really can't say. I'm going to sit on the fence and say there's not one person I enjoyed more than the others The closest, I think, is Colin Baker because he has elements of lunacy that I have, but I don't prefer him to the others".



WHAT WAS YOUR INITIAL REACTION ON HEARING OF THE SHOW'S HIATUS ?
"I thought it was very sad for lots of reasons. Number one because I don't think it deserved to be axed, cancelled or postponed for 18 months or whatever. The biggest sadness about it is that it puts a lot of very talented writers and actors out of work. I just think it's sad because a lot of talent has gone by the side for 18 months".

WOULD YOU LIKE TO DIRECT MORE DOCTOR WHO WHEN IT COMES BACK ?
"I'd like to, yes".

WHAT JOBS HAVE YOU LINED UP FOR THE IMMEDIATE FUTURE ?
"I'm doing 'Juliet Bravo' now, then I'm doing a 'Bergerac',which takes me to September and if anybody out there's got a job, give me one, because I've got no work on in September !"

THEY'LL BE STARTING ON THE NEW DOCTOR WHOs IN THE NEW YEAR ?
"Yes, but John makes those decisions !"

WOULD YOU EVER CONSIDER WRITING A TELEVISION OR FILM SCRIPT ?
"No, I don't know whether I could write, but if I wrote I certainly wouldn't be able to direct my own work. That would be dreadful, very sick. No, it's much better to take someone else's ideas and try and take them even further than the writer ever thought, if you can. If you can do that it would be wonderful".

WHICH SERIES HAS GIVEN YOU THE GREATEST ENJOYMENT TO WORK ON, AND PLEASE DON'T FEEL OBLIGED TO SAY DOCTOR WHO !
"They all have because they all require a different part of me . Obviously they all require you to make and tell a story properly and I think one story, especially, that gave me pleasure, was one particular episode of 'Angels' which was my first batch of work, because I was so green, and still am because I've lots to learn. I was so green but I managed to achieve something that worked that, in the end, was quite simple; it was a big accident sequence where a lot of people were badly injured, and the way I had to handle that and carry out the O.B. and location work was frightening to me. I opted for something I thought was very complicated but in the end was the simplest way to do it, and it worked. It proved to me that sometimes the most simple way of shooting something and simple direction actually tells the story better than the really complicated stuff. So when I say enjoyable, that was the most pleasurable because I could sit back and think "Well , that worked".

"Simply, I think they're all pleasurable and they're all heartaches !"

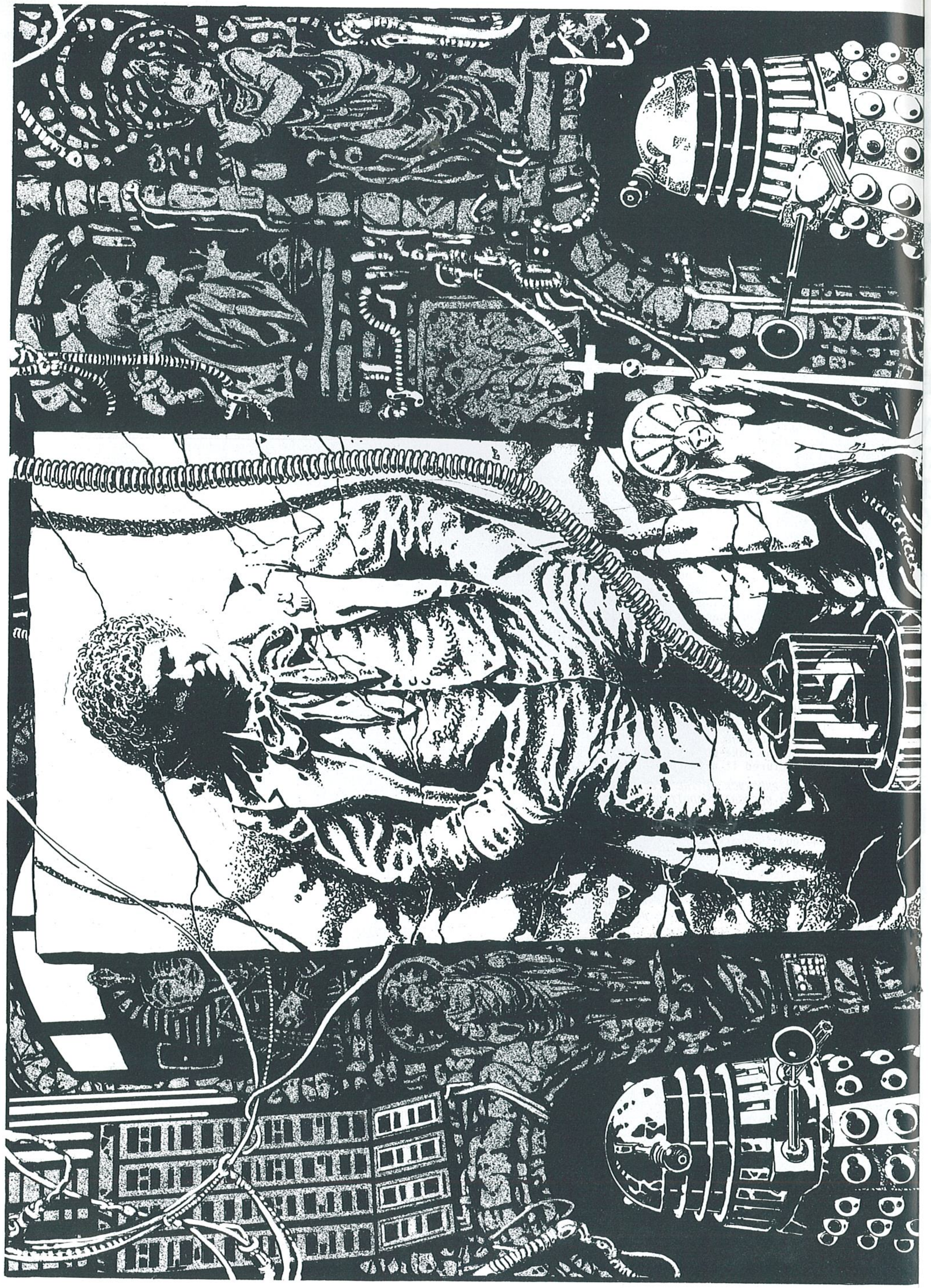
WHAT DO YOU ATTRIBUTE THE LONG-RUNNING SUCCESS OF DOCTOR WHO— WHY DO YOU THINK IT HAS BEEN RUNNING FOR SO LONG ?
"It's had new Producers and new Doctors as well as writers with great experience of DOCTOR WHO , as well as space for new ones".

DO YOU THINK IT'S NEW-BLOOD WHICH KEEPS THE SHOW GOING ?
"Oh yes. I don't mean it keeps it going but it keeps it innovative. It has space for very experienced people and also should be able to use, as John does, new Directors and new actors — it gives space for new people — it's a shop window, if you like, for new talent. It's a very good breeding ground for talent to really build up because if you can do it, and tell your stories and get them made with good quality stuff, that has to be good for everybody and everyone learns. If you can handle DOCTOR WHO , and come out of that having made something that is watchable , and isn't rubbish, but really has got some love, care and attention, then everybody gives to it, not just the Director, but everyone who works on it, and you have to work hard on it.

"Also, you've got a good Producer who's giving you a lot of backing and energy and saying, *"Go on, go for it"*. That's got to be good.

"If it stops it will be sad, unless they replace it with something equally as interesting and exciting as that".

GRAEME HARPER, THANKYOU.



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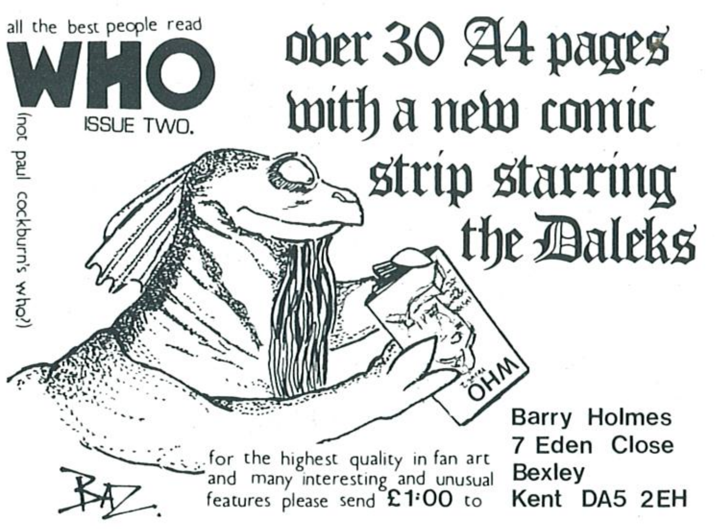

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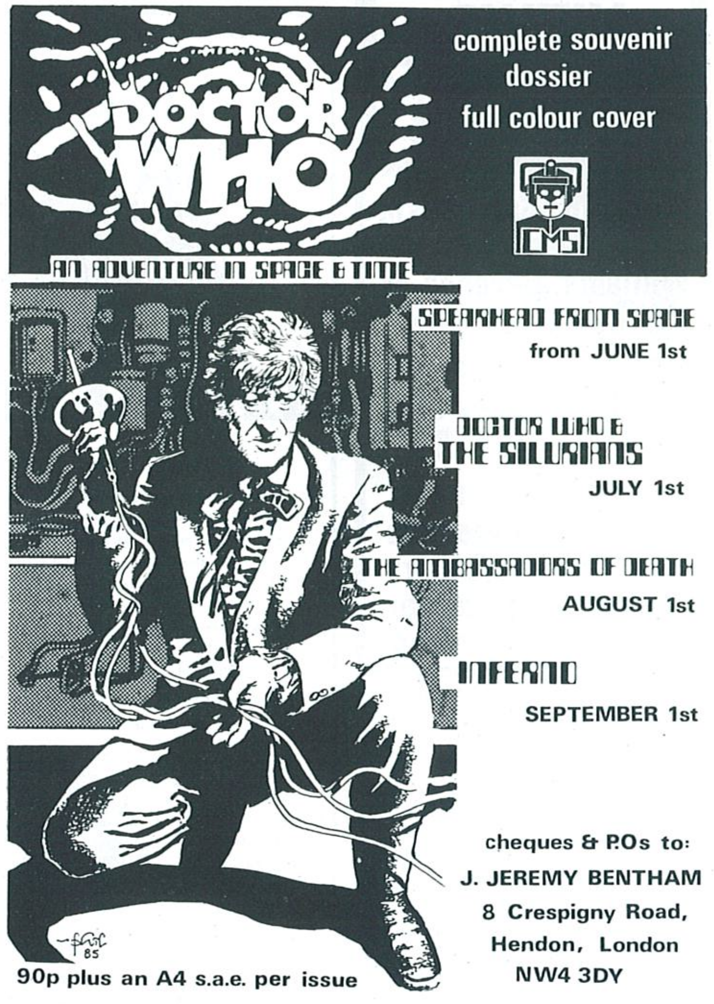

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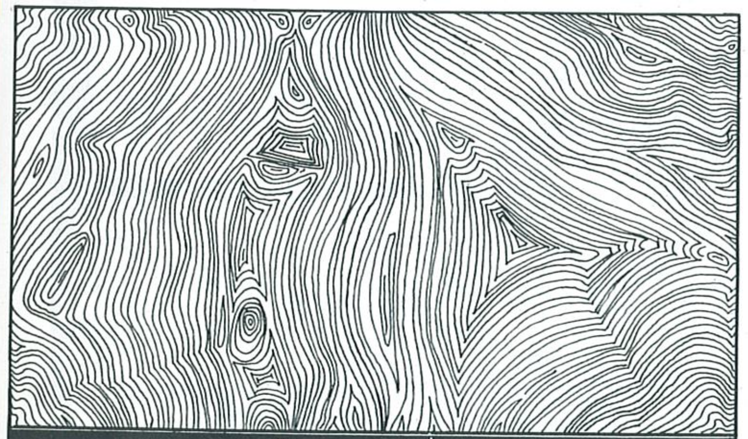

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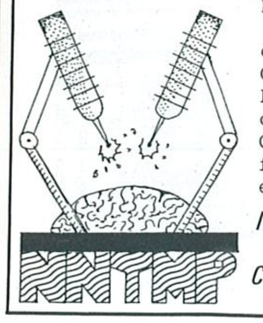

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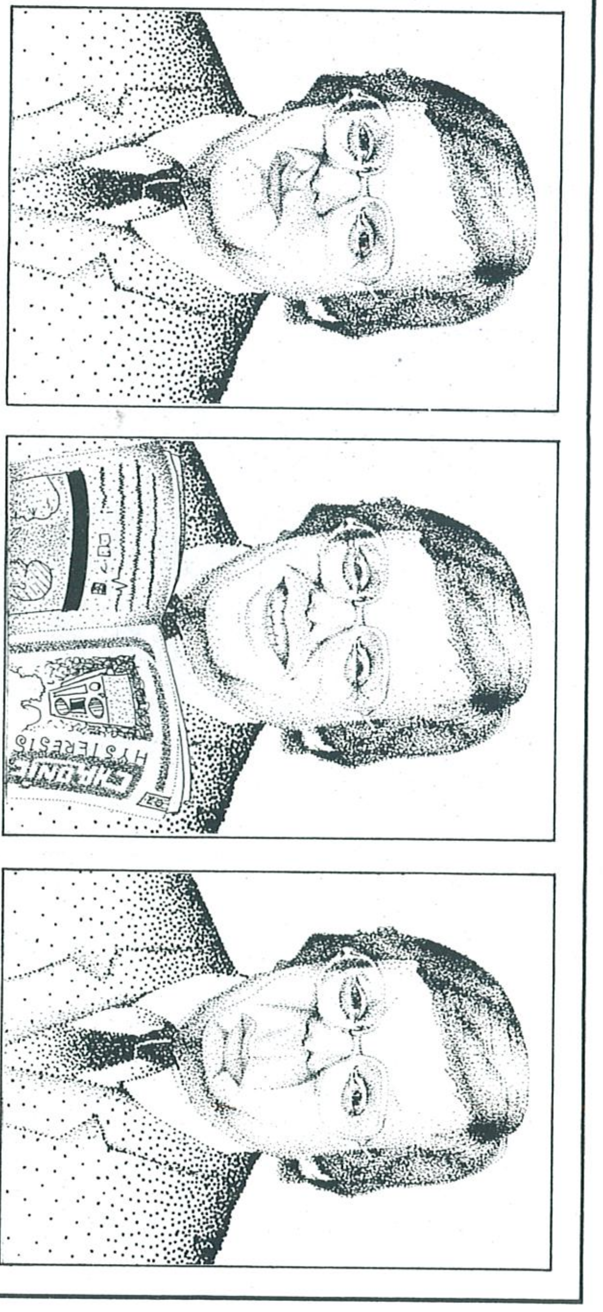

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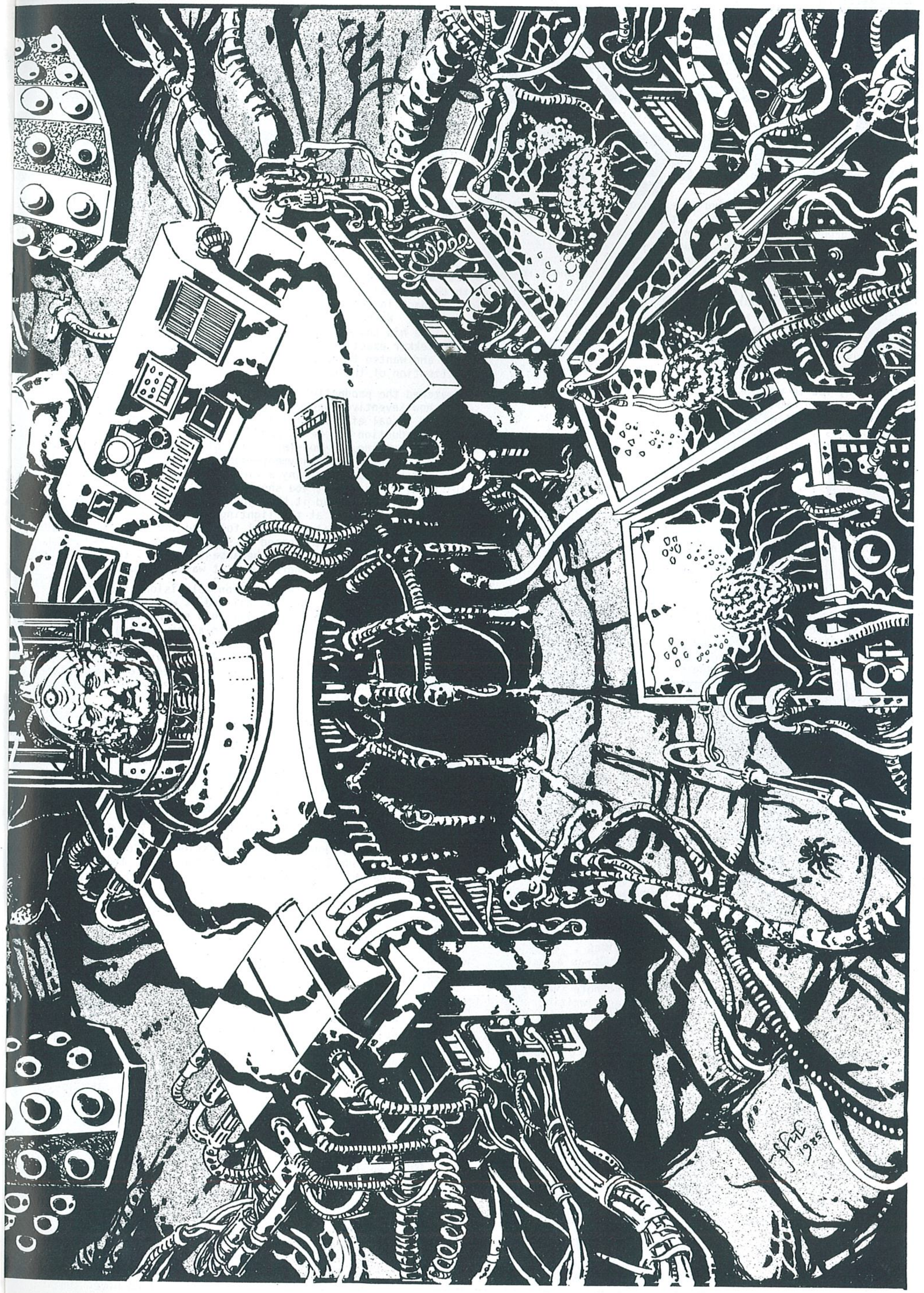


GLEN McCOY

Writing for Television

If I take you back a few years, I've always had an interest in writing and started writing various articles for magazines. Since my background is medical in many respects, I used to write medical articles and this in turn led me to be a little more creative and write about my own occupation. I spent about 9 years as a paramedic in the London Ambulance Service and I was inspired to write a book on my occupation. So, in 1982 I wrote a book called 'Ambulance', published by 'David & Charles' in hardback, which incidentally has sold out and I'm hoping they're going to consider a reprint. It was a look at my job, not necessarily in a totally serious light—although the subject matter is, of course, serious—but the lighthearted side as well. In fact, a bit of a James Herriot, if you like, about the ambulance service!

This, in turn, led to writing for television because, currently, there are no books on ambulance work apart from mine. It's a subject which isn't written about a lot and the BBC, in the TV series 'The Angels', were branching out into this realm. I managed to get involved and I was commissioned to write two episodes of 'Angels', and in fact my episodes appeared in the last series featuring one where an ambulance man helps to remove and treat a patient under a train. From 'Angels' I then decided that I'd like to try something totally different. I was convinced I could write a script and felt that it was time for me to move away from the medical side.

DOCTOR WHO inspired me because I had watched it on and off since the very first episode. In fact, I remember seeing the very first episode of DOCTOR WHO and I could almost recount the storyline, it was so vivid in my mind, and seeing the series on TV coinciding with me writing for 'Angels', I thought to myself I'll have a go ! I approached my agent who said "No chance". My agent, Cecily Ware, told me she'd had many writers who'd tried to write for the programme but had been turned down and it was virtually impossible to write for it. However, being a very positive lady she told me to submit a few ideas and she'd send it off, but she very much doubted whether I'd get anywhere. So I did, and I came up with the vaguest outline of TIMELASH. It was sent to Eric who immediately sent back a letter saying, more or less, "It's interesting but there's a lot I don't like". One of the things that I didn't realise I had done, almost taboo, was mentioned the Daleks. As you probably appreciate, that is Terry Nation's creation and not for the likes of writers who hadn't even written for the programme ! So I had to remove the Dalek content and I reshaped the ideas really using all my own creations and not depending on anything that had already been seen on the screen.

I sent off the story again to Eric who this time came back with an interest and he said we ought to meet. I met him and I found him a very positive man, the sort of person who takes his work very seriously and who looks at every fine detail, yet doesn't, as a script editor, change your material so it's no longer recognisable as written by yourself, so a very fair man indeed. In the end he decided to commission me for the story TIMELASH, and what interested me about the interview was that he was unaware that I had written for anything else. My agent hadn't mentioned 'Angels' and the book or the fact I had written for magazines , and he was taking me purely on the idea which he liked. It was a matter of conversation that brought out the fact that I was , in fact, writing for the BBC at the time. So an important note here is it's not a case of being an established writer and writing for DOCTOR WHO, it is coming up with a new idea—something different.

As an aside, I read the two DWBs I was sent; the first (#21) which was very positive about TIMELASH and the second (#23) which more or less said I ought never been born ! It's interesting to see there are always two sides of any production and I am not in any way put off by the scathing comments of some of the readers, though I do feel, in many cases, that the comments lacked any firm evidence or justification and seemed purely a very personal point of view, which is fair enough. But for those people who enjoyed TIMELASH I am very pleased, and what pleases me even more is that the theatrical ideas, the story and the combination of H. G.Wells and his books into the story was actually spotted and picked up in exactly the same way I intended it to be by the more discerning, if I may use the word, viewer/reader.

So TIMELASH was written and eventually came to production. The situation when the programme is being produced is you go , first of all, to a Producer's Run and then rehearsals. But before that I got together briefly with Pennant Roberts who'd expressed his concern over various aspects of the story, and we came up with some solutions which he was happy about. I had to do a bit of rewriting to suit Pennant's idea as well as mine, and Eric also, being the script editor, worked on the script to bring it up to a level whereby all parties were in agreement that that was final production.

During the readthrough I met the characters who were going to play in TIMELASH—a very merry bunch indeed and from all aspects of acting. I found them full of life and very much into the parts, even though they'd never appeared in DOCTOR WHO before, with the exclusion of Paul Darrow who had already appeared previously, back in the time of Jon Pertwee, and he was quite pleased to be back. We had to be very careful that he didn't look anything like his counterpart in 'Blakes 7', hence his hairstyle. He played Tekker exactly as I'd intended and Paul talked to me at length and wanted to be sure that he was giving all he could to the attention of the character.

I watched the production of TIMELASH with relish and enjoyed seeing how inventive everyone was, contributing overall to the story and visual effects, and again I've read various comments about the production not being up to scratch and so on, but I think, like with anything, if you lose track of the idea of a programme—that it is there for enjoyment—and if you look too closely at things which perhaps, to many a viewer would be irrelevant and nitpicking, I think that you should really judge the overall effect; did it inspire, did it keep your attention, or were you too concerned with looking at the lighting, or whatever ? The production was all in the studio and I followed the recording script from the Producer's Box, pleased to see that there weren't, again, too many changes in the script, because the actors tend to want to change lines here and there. But it was quite well done.

And finally, of course, seeing it on television. I didn't see TIMELASH in its editing stage at all and it was literally from seeing it being recorded to actually then seeing it on Saturday evening. It was largely a surprise, in a way, seeing it all put together, and I think there were lots of little scenes which were cut due to time which I was a bit sad about, but I appreciate you can't make 90 minutes into 110 minutes just because the writer says so ! But there were lots of little scenes which I thought were good touches which were missed out unfortunately.

From DOCTOR WHO I went on to write for 'Eastenders', which I'm currently working on, and I've done two episodes for them. I've also just completed TIMELASH for W.H.Allen which should go to print very soon. There are a few elements in the book which were cut out of my original story due to lack of time and of course I had the option of putting them in my book.

I enjoyed the whole process of DOCTOR WHO very much because it is so different from writing 'Angels' or 'Eastenders'. The main difference is that you have to come up with the idea in the first place, otherwise you don't get it commissioned. You are given no help at all in producing a storyline or the ideas, the names, the characters—the characterization has to be your own, and of course the script has to be your own. So it's like painting a picture from scratch. However, writing for a soap like 'Eastenders' and to some extent 'Angels', you are given a storyline and you come up with the dialogue although, of course, you can come up with a few ideas yourself, but it's mainly the dialogue. So I get tremendous satisfaction from writing for DOCTOR WHO because of that very idea.

I am pretty sure that I will not be writing anymore for DOCTOR WHO, as much as I would like to. I do feel that the programme is taking on a new shape and, as far as I can gather, Eric is forming a very small and experienced group of writers who have written for DOCTOR WHO time and time again, but that is only what I've heard—I'm not even sure that is firmly the fact. I am dubious I will write again for DOCTOR WHO which, of course, will please those people who thought my programme was rubbish. But if ever given the oppurtunity to write again, I have a bit of new material and new ideas. Some of the ideas are quite different to say the least...

DOCTOR WHO is a programme quite apart from others—in a field of its own. It should be treated as such by writers and I think the 'hacks', as I call them—people who are very experienced and write for every other programme in the Radio and TV Times—will probably take on DOCTOR WHO as just another assignment and come up with the usual stuff that they assume should be there. I hope I didn't give that impression because that wasn't the case. I did spend a lot of time on the story and I really wanted to have something that would stay in people's minds and linger , rather than just another typical DOCTOR WHO with another typical DOCTOR WHO storyline. So, if nothing else, I do hope that I did succeed in that area...

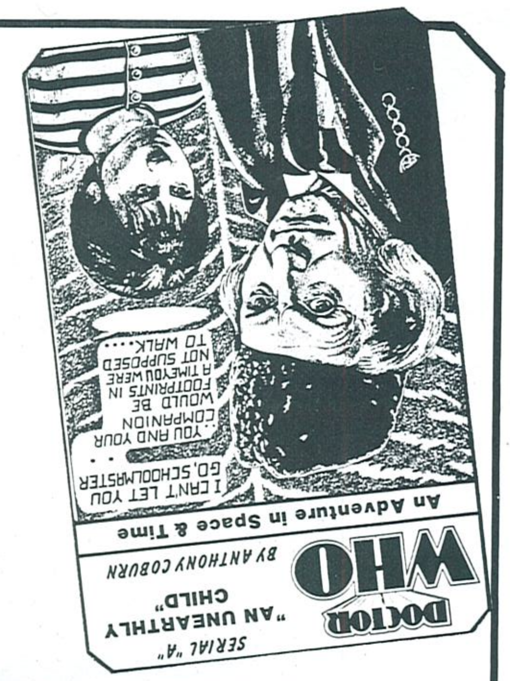
In Black & White

DOCTOR WHO 1980 1985

An Adventure in Space & Time

THE STORY SO FAR

'Doctor Who - An Adventure in Space and Time' made its first appearance, amid a veritable hail of pre-publicity, during a social weekend at the Lyric Hotel, Blackpool, in May 1980 (hands up all those who remember). The event was arranged by Jeremy Bentham and the launch of 'Space and Time' co-incided with the formation of a new organisation called CyberMark Services (C.M.S.) - a unique 'Doctor Who' news, information, and promotional group co-ordinated by Jeremy. However, the true beginnings of 'Space and Time' go back almost a year before this (neatly forgetting that it really all began even sixteen years earlier with the beginning of 'Doctor Who' itself!) This was when Tim Robins and Gary Hopkins decided to augment a then current magazine called 'The Doctor Who Review' - one of the most popular on the market at that time, following on from another successful venture they had been involved with, '23/11/63' - with a specialist publication which would deal purely with the 'Doctor Who' adventures featuring William Hartnell in the title role.


DOCTOR WHO
SERIAL "A"
"AN UNEARTHLY CHILD"
BY ANTHONY COBURN
An Adventure in Space & Time
I CAN'T LET YOU GO, SCHOOLMASTER
...YOU AND YOUR COMPANION WOULD BE FOOTPRINTS IN A TIME YOU WERE NOT SUPPOSED TO WALK....

Several ideas were mooted as to how this could be done, a popular one being that the publication should take the form of a book in which each chapter would deal with one single aspect of 'Doctor Who'. Problems of time and energy, not to mention the cash-flow situation, invalidated this idea from the word 'go'. However, the prospect of giving detailed and comprehensive coverage to those early stories, aiming to reveal all there was to know about them, appealed greatly, and there was felt to be a definite market for such a venture.

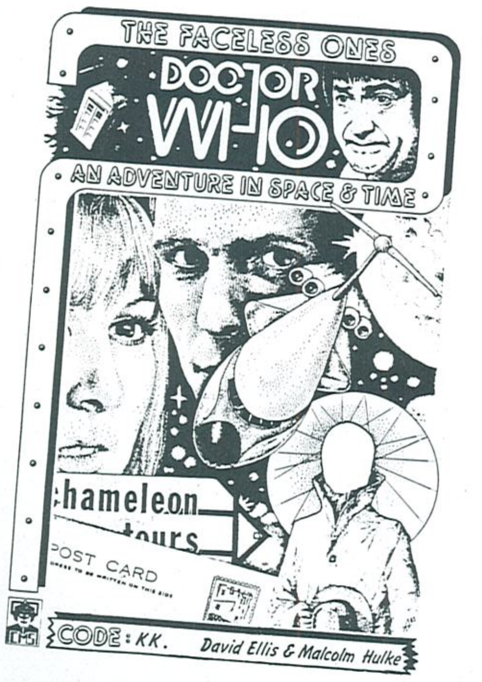
Next came the problem of hitting upon a catchy title. Suggestions ranged from the banal ('The Early Days of 'Doctor Who'') and the intriguing ('William Hartnell Omnibus' - 'W.H.O.', get it?) to the downright absurd ('Doctor Who - Man, Myth or Monster?'). In any event, 'Doctor Who - An Adventure in Time and Space' had a good ring to it, but this was slightly modified to give it that little ... je ne sais quoi. (In actual fact, it was cribbed from the 'Radio Times' billings of the 'Sixties!)

It was at about this time that CyberMark Services came into being, set up by Jeremy shortly after his departure from the post of Historian at the 'Doctor Who' Appreciation Society's Reference Department. This group was composed largely of 'renegades' from the D.W.A.S., but despite this the working atmosphere was a very harmonious one. Tim and Gary were keen to find someone who would back a project like 'Space and Time', and Jeremy was interested in finding something original with which to launch C.M.S. Thus the interests of the two parties dovetailed nicely, and the way was open for 'Space and Time' to develop from an idea into a reality. Then began the endless meetings and discussions to thrash out a decent format. This 'magazine' would be different, it was decided early on, in that it wouldn't be a magazine at all in the conventional sense. Quite simply it would cover each consecutive 'Doctor Who' story, one a month, and would ultimately expand into a fairly comprehensive work of analysis and reference (you know the ads on t.v. ...) Each release would comprise about ten loose-leaf pages (number coded to allow for the possibility of future supplements) with standardised content and layout.

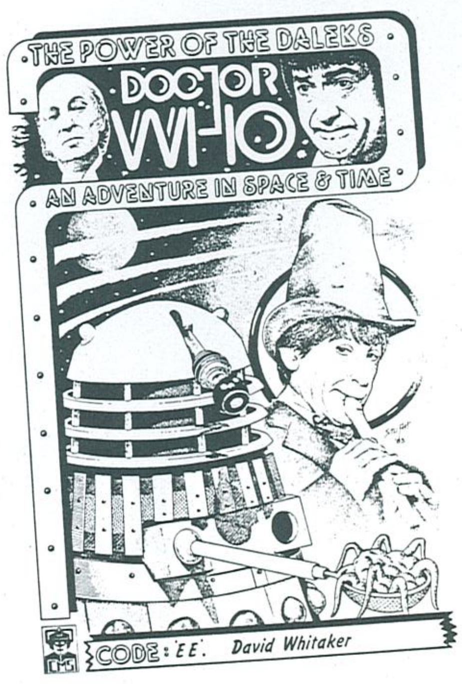
With the help of Stuart Glazebrook (artwork) and John Peel (printing and distribution) a format was agreed and several dummy issues produced to test its viability. However, a far greater test came a few months later, when the pilot edition - 'An Unearthly Child' - was eventually unveiled at Blackpool. The reception was fairly warm, but it was still very early days ...

Now, five years and sixty-two releases later (including the two special 'Black and White of 'Doctor Who'' supplements), all of the William Hartnell and Patrick Troughton seasons have been documented and we are about to begin our coverage of the Jon Pertwee years; indeed by the time this feature sees print the first Pertwee releases should already be available. 'Space and Time' seems well established now, having built up a loyal and generally appreciative readership which thankfully continues to grow with every passing month. At the risk of blowing our own collective trumpet I would venture to suggest that during its five year history it has played a major role in increasing fans' knowledge, understanding and awareness of the series' early years, subjecting the stories to a more detailed analysis than ever before and revealing countless previously-unknown facts. Our innovative use of a loose-leaf format has inspired a number of other fan publications to adopt a similar approach, while the content of our releases has likewise inspired and provided reference material for numerous ventures.

In the professional sphere, John Tulloch and Manuel Alverado quoted widely from 'Space and Time' in their book 'Doctor Who - The Unfolding Text'; our Technical Observations have reappeared in the Marvel 'Doctor Who Magazine's Fact Files; W.H. Allen authors have turned to 'Space and Time' for background information when writing their books (we were particularly pleased when Terrance Dicks named one chapter of his novel 'Doctor Who - An Unearthly Child' after our review of that story, 'The Dawn of Time'); and the Sevans' model Dalek kit contains information based on material supplied by us - to name but a few. We are the only fan publication to date to have received assistance from Patrick Troughton, in the form of both information and photographs, and even current Script Editor Eric Saward has a complete set of 'Space and Time' releases in his office. As for 'Doctor Who' fandom, the very fact that DWB Editor Gary Levy has asked me to put together this feature for his magazine is surely indicative of the unique position 'Space and Time' occupies.



For those producing and contributing to 'the project', a great deal of very hard work has been involved - particularly bearing in mind the rigourous monthly publication schedule. Although this is, for the most part, a labour of love - and very rewarding - there are frustrating aspects as well. For one thing, the limited amount of space available in any one release means that a lot of worthwhile material unavoidably has to be left out. And then there are the occasions when some fascinating new item of information is discovered - just too late to be of use. For instance, no sooner had the Troughton Errata/Addenda sheet been issued with the 'Season 6 Special' release than I learned that 'The Highlanders' had a working title of 'Culloden' and was originally scheduled to follow 'The Underwater Menace' rather than precede it; information which could have been included, had it been known sooner. Then, the following month, the special Prologue release had only just been published when I unearthed several new facts about the series' earliest days. Did you know, for example, that the now-world famous Ridley Scott was at one stage assigned to direct 'The Tribe of Gum', but had to drop out due to other commitments? Well, you do now. Regrettable though these and similar omissions are, they are merely illustrative of the inevitable fact that no work of analysis or reference can ever be completely definitive; there will always be additional material which comes to light only subsequently. On 'Space and Time' we will, however, always attempt to give as complete and comprehensive a coverage as possible within our production constraints. In terms of content and style, I believe that the project has remained true to its original concept as devised by Tim Robins and Gary Hopkins - and indeed, both Tim and Gary continue to play a very important role in guiding and shaping its development. Of course, the project has, over the years, undergone those minor changes which are inevitable - and, moreover, essential - in any on-going and long-running concern, many of them the results of changes in the close-knit production team.


THE POWER OF THE DALEKS
DOCTOR WHO
AN ADVENTURE IN SPACE & TIME
CODE: EE.
David Whitaker

The original writing team of five years ago - Tim Robins, Gary Hopkins, Jeremy Bentham and John Peel - quickly expanded to include Paul Mount and Trevor Wayne, while on the artwork side Stuart Glazebrook was joined by Gorden Lengden (Drog), Tony Clark, Jennifer White and Andrew Martin. The first major change came in July 1981 when John Peel emigrated to the U.S.A., where he

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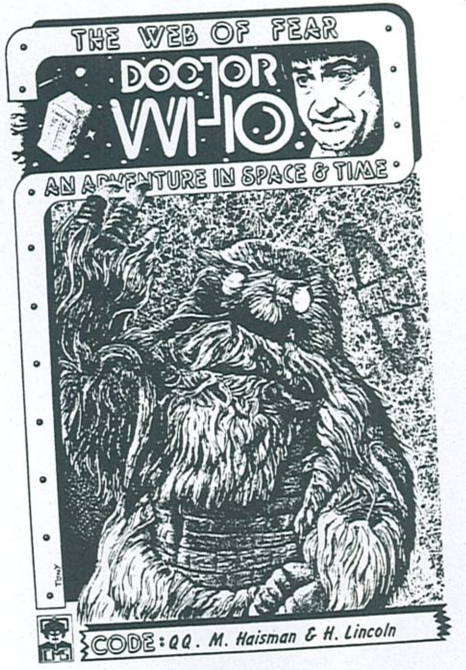
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TONY
CODE: QQ. M. Haisman & H. Lincoln

now edits the professional magazine 'Fantasy Empire', as well as writing the odd report for Marvel's 'Doctor Who Magazine'. Since that time, the printing and distribution of 'Space and Time' has been looked after by Jeremy Bentham. Just shortly after this, another change of some significance occured when, after sixteen releases, Tim Robins stepped down from his role as the project's Editor to concentrate on his academic commitments, handing over the reins to Gary Hopkins.

In the summer of 1982 there was an important addition to the team in the person of Deanne Holding, who has since done stirling work handling the typing and layout on all but a handful of releases. Another newcomer at about this time was David Auger, who has put in a great deal of work 'behind the scenes' as well as adding his 'muscle' to the pool of writers. David has also been responsible for the mammoth task of producing and editing the two special 'Black and White of Doctor Who' supplements dealing with aspects of the Hartnell and Troughton stories which it was not possible to cover in the regular releases - thus fulfilling one of the original aims of 'Space and Time' and demonstrating the advantages of the loose-leaf format to the fullest.

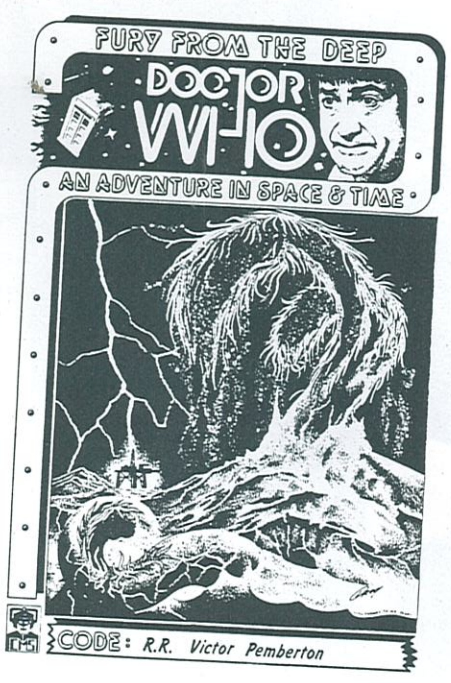
Of course, a big landmark for 'Space and Time' came in March 1983 with the release for 'The Tenth Planet' - the last of the Hartnell stories. Readers were kept guessing as to whether the project would end there and then or whether it would continue into the Troughton period. This was not simply a publicity gimmick, however - there was a protracted discussion of the issue within the team, and it was by no means certain what the outcome would be. In the end, of course, the decision was taken to continue, and 'The Power of the Daleks' launched our coverage of the Troughton stories in fine style, revealing a slightly 'new' look to the design and some of the regular features.

The next change on the production team came late on in 1983, when Gary Hopkins invited me to take over from him as Editor. I accepted without hesitation, but was very grateful for the lengthy hand-over period I was allowed - from 'The Tomb of the Cybermen' to 'The Enemy of the World' - to learn the ropes. This was my first experience of working on 'Space and Time', although I had in fact been a member of the C.M.S. team since 1982. Many people believe that C.M.S. is synonymous with 'Space and Time', but as I hope will be apparent from the foregoing, this is not the case. C.M.S. has in fact given its backing to a number of other ventures in addition to 'Space and Time', such as Gordon Blows' now-defunct 'Freesheet', Susan Moore's models, Stuart Glazebrook's VHS video covers - and my own 'brain-child', the Data-File Project. The original thinking behind the Data-Files was that they would act as supplements to the 'Space and Time' releases, giving detailed, scene-be-scene synopses of the early stories. After the pilot edition was produced, however, it became apparent that it would be more appropriate for the two to be 'sister' publications. The Data-File Project has continued to this day - the latest release covering 'The Crusade' - although new issues are now brought out on an irregular basis, as opposed to the original monthly production schedule.

My first issue as full Editor of 'Space and Time' was 'The Web of Fear', and this was also the point at which Drog formally took over from Stuart Glazebrook as head of the artwork team. A new member of that team - making his debut on 'The Enemy of the World' - was Phil Bevan, who will be acting as Art Editor for the forthcoming Pertwee releases. For the remainder of the fifth season and all of the sixth the team has stayed basically unchanged, and so it is that we have now come to another landmark - perhaps the most significant so far - the end of the Troughton releases.

Of course, apart from the regular team members I've mentioned above there have also been many others, such as Gary Russell, Pam Baddeley and Susan James, who have contributed from time to time. It becomes rapidly clear then that the project is the result of team work, in the true spirit of which I'm hoping it will continue in production for as long as there are stories to cover, and perhaps more importantly while its readers still want it to continue.

The Pertwee releases will see some quite major variations in the content and style of 'Space and Time', and it remains to be seen whether these will be popular. However, with the support and enthusiasm of its readers there's no reason why it shouldn't eventually cover the adventures of Colin Baker's Doctor - provided we can all wait that long!



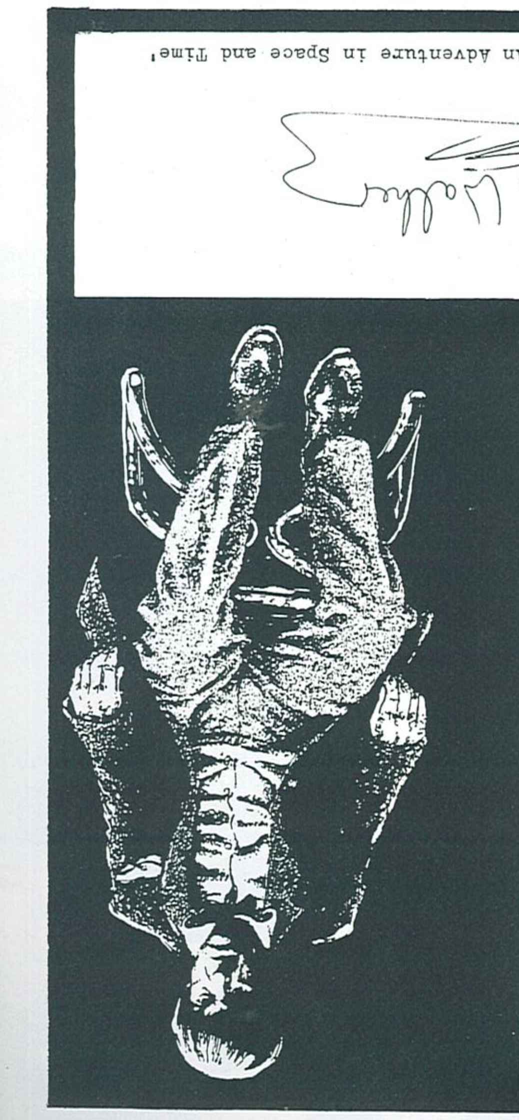
'YOU KNOW OUR WAYS'

For details of the services offered by C.M.S. and for information on how to order or subscribe to 'Doctor Who - An Adventure in Space and Time', write to Jeremy Bentham at the following address, enclosing a stamped, self-addressed envelope (or two international reply coupons for overseas enquirers):

J. Jeremy Bentham,
8 Crespigny Road,
Hendon,
London,
NW4 3DY

For information about the Data-File Project send a stamped, self-addressed envelope (or two international reply coupons for overseas enquirers), to:

Stephen James Walker,
9 Tall Elms Close,
Bromley,
Kent

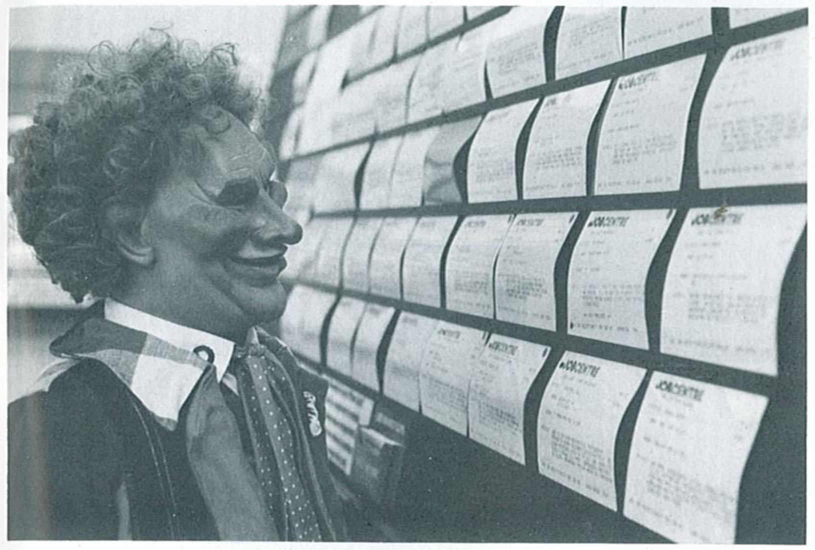


Stephen James Walker

Editor, 'Doctor Who - An Adventure in Space and Time'

Editor..............Stephen James Walker
Text.........................Gary Hopkins
Stephen James Walker
Art:
'An Unearthly Child'....Stuart Glazebrook
'The Power of the Daleks' Stuart Glazebrook
'The Faceless Ones'.........Andrew Martin
'The Web of Fear'..............Tony Clark
'Fury from the Deep'..................Drog
Patrick Troughton ....Phil Bevan
'Space and Time' format devised by
Tim Robins and Gary Hopkins

AUF WIEDERSEHEN DOC!



Photos by MARK AYRES (c) 1985

Report by STEPHEN MANSFIELD

Imagine, if you will, the newly regenerated 6th Doctor, staggered by the news that his journeys in Space and Time are seemingly at an end, traipsing hopefully down to the Job Centre and then on to the major film studios. Whilst Peri manages to find work elsewhere and JN-T is carted off to be exhibited at Blackpool, the poor old Doc attends a few auditions. Alas, he is turned down by Leonard Nimoy for 'Star Trek 4—The Search for a Script', greeted by Gerry Anderson as 'Richard Baker', the news reader, but finally manages to get a bit-part as the back end of a Gremlin !

Silly ? Impossible ? Well, it did happen . . . in a way !

AUF WIEDERSEHEN DOC !, a 15 minute video programme , featuring caricatured puppets of, among others, Colin Baker, Nicola Bryant, JN-T, Leonard Nimoy and Gerry Anderson, received its first showing at 'DWASocial 5' earlier this year before a large audience which included...both Colin Baker and JN-T ! The response was enthusiastic and encouraging and it has since been seen, with increasing popularity, at a number of other venues.

For those who have seen it, this personal and light-hearted look behind the low-budget scenes will perhaps give a rough idea of how very quickly it went into production, whilst for those of you yet to have the pleasure (!?), hopefully this account will whet the appetite.

Our first puppet venture, 'Gerryhawks', may already be familiar to you—a spoof also featuring caricatured puppets , this time depicting Producer Gerry Anderson, 'Terrahawks' Co-Producer Chris Burr and Associate Producer Bob Bell. Its roots lay in a party at Kevin Davies' house in July last year, when Sue Moore and I, for no special reason, took two caricatured puppets along of Tom Baker and JN-T. It was then that Kevin realised that a jokey video , perhaps along the lines of 'Spitting Image', was possible.

Soon after, we turned the individual talents that we draw upon for our regular work to forming a production of our own. Fronted by Kevin Davies, Mark Ayres, Susan Moore and myself, the real strength of the group lies in the fact that we had all been friends for some considerable time before working as a team on these projects, so the working atmosphere for the vast majority of the time is very good.

The 10 minute 'Gerryhawks' was produced at 'Gateway Studios' in North London and set the pattern of production which was to be repeated for AUF WIEDERSEHEN DOC !: a) A spur of the moment decision to make the programme, b) Frantically writing the script , making the puppets, sorting the locations out and arranging the equipment etc., c) Shooting at a ridiculously fast pace, and d) Editing and finishing the video ready to be screened. As hectic as it may sound, the quality of the final product seems to be better as a result of working at this pace !

Inspired by the unexpected success of 'Gerryhawks', we laid plans for our second—a DOCTOR WHO sketch. Provisionally titled 'The Few Doctors', it poached its name for a planned sequel to Kevin's 'DoctorHoo' cartoon, which older fans may remember.

At this point, I should say that part of the system we use when preparing a script involves the four of us throwing in dozens of ideas, arguing them through and whittling them down, until finally shaping them into something that is both presentable and , hopefully, entertaining. More importantly, it must be something about which we are all equally enthusiastic. Bearing in mind that there is no money to be earned from these videos, and that the costs come from our own pockets, you can hardly expect physical or financial help from someone who doesn't have a say in the early stages of the project.

Not surprisingly, with something as potentially complex as 'The Few Doctors', pre-production work seemed to be taking ages and going nowhere, This, and other commitments on everyone's parts, led to the project being temporarily shelved. In the meantime, I constructed a new Colin Baker puppet, simply to improve upon the version I had made for the cover of 'Fantasy Image #1' , and to experiment with basic mechanics to make the eyes look left and right. I then had to hurriedly complete it for a proposed appearance on 'The 6 O'Clock Show' but although the programme fell through, the swift completion of the model proved to be fortuitous because, suddenly, inspiration for a possible project had suddenly appeared from a most unexpected source...The Cancellation ! ! Now we could present a both humorous and topical video, if it could be done in time. With just over 7 days to the convention (other work had prevented us from starting sooner), it meant that the whole project—from script writing to the final edit—had to be done in just a week !

Kevin swiftly wrote the script, which was then re-written and then re-written again to tone down some of the more controversial elements of the script. The Colin Baker puppet was ready for action, whilst Sue amazingly managed to create Peri in 3 days by resculpting an already existing puppet. Gerry Anderson reappeared as himself, whereas Bob Bell and Chris Burr, suitably refurbished, turned up as the Job Centre man and the BBC Official respectively. Leonard Nimoy, or rather Mr. Spock (originally made for inclusion in a now postponed Promotional Video programme, and not the one from 'Fantasy Image', incidentally) made his debut, as did Tom Baker, Sue's third JN-T and the strange ape creature sitting in the bar(!). Other puppets included Zelda from 'Terrahawks' and Stripe and Mogwai from 'Gremlins'.

Work began on Friday 29th March. Kevin borrowed the lighting rig from 'Gateway Video', with whom he had worked before , and later he typed the script ready for duplicating. The following day we all congregated at Kevin's house, ready to travel to Mark's flat to use extensive sound equipment for dialogue recording . Apart from Kevin, Sue Mark and I were to provide voices and there to add both his voice and a touch of decency to the otherwise shady proceedings was Jeremy Bentham. At Mark's, the sound was fairly quickly recorded, fortunately without too many hitches . Jeremy, who was originally only to provide the voice of Gerry , ended up playing Spock and Tom Baker as well, whilst Kevin took Bob Bell, the BBC Official and Zelda etc. I provided Colin ' s voice and Sue, much to her own surprise as everyone else's, gave a superb American accent for Peri. There were some fluffs during the session, in particular the spoken dialogue for the Kitchen Scene—'Nicola's Flat'. Quite innocent on the page, until some wit noted that she definitely isn't, which set everyone off !

Recording was broken as we tuned into part two of REVELATION OF THE DALEKS, partly out of interest, and partly to pick up to any final topical items we might be able to use. Having decided to omit the teaser from the end of episode one, because it didn't cut in very well, the exhibition plug at the end provided a perfect complement to the script, with the logo preceeding a shot of JN-T in his case at Blackpool !

Having completed the dialogue, we set off to begin the actual shooting. The lights and equipment were taken to Kevin's folk's place, where the dustbin scene was shot in a nearby compound. It was wet and grimey, perfect for the sequence...not so for the puppeteers ! We had to crouch down on our knees in the mud (yes, JJB too !) operating the puppets and recording live dialogue at

(Continued Overleaf...)

the same time. Approximately 2 hours later, the sequence completed, we all returned to Kevin's to record the bedroom sequence.

Everything had been prepared. Since only the Doctor's head was visible above the bed-spread it was detatched from the body , whilst Peri wore a dressing gown to hold the body together as it had been titerally completed only minutes before (the body had been sculpted on the spot by trimming foam with scissors). The surprisingly smooth recording was 'wrapped' around 3 O'clock that morning.

Recording recommenced at 11·30 the following day. Set in Kevin's studio, the room was destined to double as Spock's office, the Job Centre interior and later Gerry Anderson's office . Everything was shot against the same wall, and for conversation sequences , the table would be swivelled around and the posters changed for the reverse angle takes. The most awkward puppet in this series of sequences was Spock who had to be seen writing and passing a paper. As a result he was operated by both Mark and Jeremy, and to add visual interest to Anderson's lengthy speech, he was given a 'real' hand as opposed to a rubber one.

By mid-afternoon we had moved to the garden to record the Doctor's arrival at the shed which had suddenly doubled as 'Bray Studios' ! This seemed straightforward at first, turning out to be quite complicated. It involved three separate operators passing the puppet to one another whilst opening the shed door, operating a second puppet and recording the dialogue live—all in one swift movement !

The 'Gremlins' sequence followed the 'Bray' shots and led straight into the most complicated scene of the day—Peri's Flat ! This sequence went reasonable smoothly, thanks to a well-placed toaster positioned to hide the arm wires. Conditions for everyone were cramped and later, as it became darker, it was necessary to floodlight the patio to simulate the day-light interior. At 6·30 the days recording was declared complete.

On April's Fool Day Mark, Kevin and I went on location to the local Job Centre—never let it be said that our settings aren't glamorous !—to record the shots of the Doctor entering the Job Centre and studying the cards for the opening titles. It says something about the locals when I tell you that nobody seemed to notice anything unusual about the rather strange group waving the rather odd puppet around the Centre ! Permission had to be sought by telephone from the Head Office before the recording could take place, but that done the staff proved to be very helpful. Outside the arrival of the puppet driving the car was completed surprisingly swiftly, thanks to Mark's specialist training—location work with 'Roland Rat'!

From Monday...to Friday—complex arrangements meant that the final scene had to wait until one day before the programme was due to be shown, and this the most complicated scene of all; the BBC Bar ! This scene took 6 hours to complete with Sue regularly spraying the Doc's face with water before each fresh shot for continuity (earlier he had his drink splashed in his face !).

The final shot to be recorded, of JN-T in the glass case, tends to stick in my mind because of the unusual way in which it was shot—at 45°. For the necessary effect, a sheet of glass was placed against the legs of one of the raised chairs, whilst the puppet was slid under the chair on its side, looking out between the legs and through the glass. (Yes, it's really getting technical !). The camera was then tilted accordingly and the sequence shot ! That done, the recording was complete at 5·30 on Friday afternoon. In less than 24 hours it had to be edited and dubbed ready for its première at 'DWASocial 5'.

Mark arranged and performed the incidental music ('Hearts and Flowers' mixed with DOCTOR WHO and 'Terrahawks' !) to accompany Gerry Anderson's speech, in true Radiophonic style, and then he joined Kevin, who had been editing the first few scenes, to complete the edit. It's often a relief to have nothing to do with the editing, and it seems particularly so in this case ! They edited all night long (though goodness knows how) and arrived at the 'Novotel' on the Saturday, just after lunchtime. Less than 3 hours later the programme had been screened and the reaction was very good from just about everybody, particularly Colin Baker and JN-T.(Phew !). Graeme Harper, another fella who makes programmes with DOCTOR WHO in, also commented favourably ! Suddenly, it all seemed worthwhile.

What of the future ? Well, it seems likely that 'The Few Doctors' may well materialise thanks to the enthusiastic response to AUF WIEDERSEHEN DOC ! JN-T himself suggested several ideas as to the plot outline afterwards in the bar. Other possibilities include a 'Star Trek' spoof to complete the trio, and interestingly we have found that different groups of fans react to different jokes which makes screening the programmes as entertaining for us as it is for the audience. Perhaps, more importantly, we are setting our sights on something a little more ambitious—a pilot for an original programme, with possible professional development in the future...

ANYONE, ON BEHALF OF PARTICULAR GROUPS, INTERESTED IN SCREENING AUF WIEDERSEHEN DOC ! CAN CONTACT KEVIN DAVIES AT:

ANIMATION & T.V. GRAPHICS, 17 CUMBERTON ROAD, LONDON N17 7PA.

FAN AID

The last weekend in June finally saw the emergence of Summer '85 and, combined with the picturesque city of Bath in the West Country , the temptation to spend Saturday 29th June exploring its Roman heritage was almost too great to resist. However, the duration of the day was to be put to far better use—the culmination of the 'Fan Aid' project at Bath's Ladbroke Beaufort Hotel.

The choice of location could not have been better , despite the hotel not being on such a grand scale as we are now accustomed to for DWAS events. But its more modest size made for a far more informal occasion which, in my book, is more important. Full credit must go to all the 'Fan-Aid' team for such a well organised and slick presentation of the day's events, rivalling many a DWAS event, and a magnificent result at only their first attempt !

I apologise if I omit any of the day's events in the following summary but so enjoyable was the day that it rushed by at a furious pace. However , I do recall the first event being the elimination quiz, one of the results of Paul Cornell's inspired plans to involve the audience as much as possible.

Perhaps the only really out of place event was the tired DWAS Exec' panel which, as usual , consisted of the audience firing their misgivings at a gibbering panel searching desperately for a distantly feasible solution. Was this necessary at a convention designed to raise funds for the Ethiopian famine ?

'Fan-Aid' was blessed with some wonderfully charismatic guests, and the first two were no exception. Spanning over 20 years, Dennis Spooner and Philip Martin captivated the audience for an hour with some smashing anecdotes. Naturally, Dennis had more to say, which included a gem of a revelation when he revealed that the 'Beatles' had agreed to appear in THE CHASE set in 1993 and made up as old men...still playing their guitars and old hits! Of course this didn't materialise because their manager , Brian Epstein, wouldn't allow it !

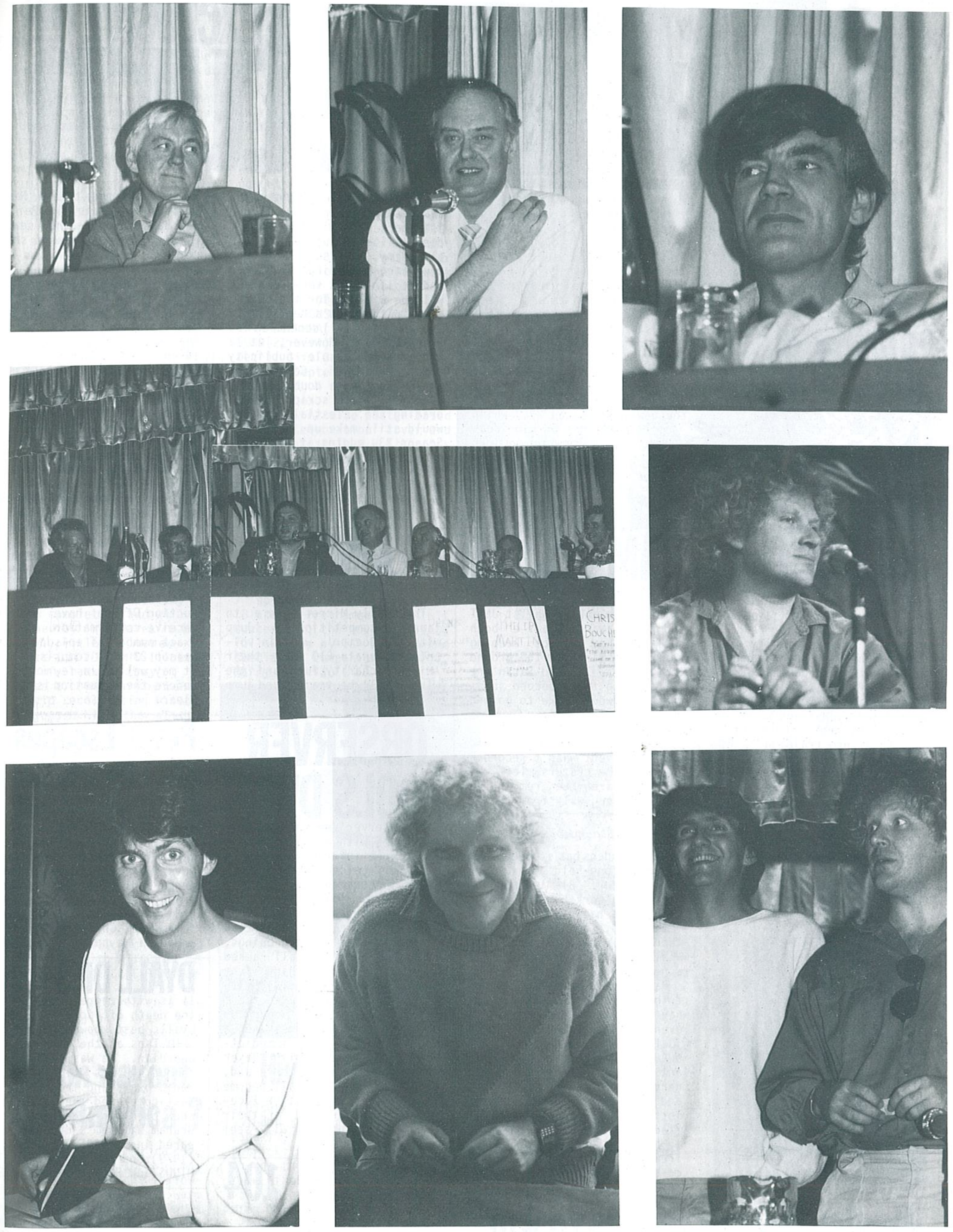
Next up(?) was Graham Williams, surely a must at any convention. His ability to hold an audience's attention with his hilarious witticisms and anecdotes is to be marvelled at, and he was still signing autographs over an hour after he'd finished !

Of course, the guest of the day was Colin Baker , another man possessing charisma in abundance and the sort of person you'd love to have round for Sunday lunch (or perhaps not!). This time he seemed more at ease at a British convention than I can recall and more spontaneous with the questions. Could this be because his sidekick wasn't present to hold his strings ? If nothing else he proved that, if only left to his own devices, Colin could easily make the sixth Doctor rival the first five

Bob Baker, Dave Martin and Terance Dicks I'm afraid I'll have to skip as I was, at that time, fulfilling the requirements of my empty stomach.

Last up was the auction which saw some very frantic bidding, particulary for the VENGEANCE ON VAROS air-loom which eventually went to David Howe for a pricey £29. DWB artwork, primarily that of David Miller's, raised £30 in all, and included myself bidding and winning the #17/18 Six Doctors poster which I suddenly had second thoughts about parting with !

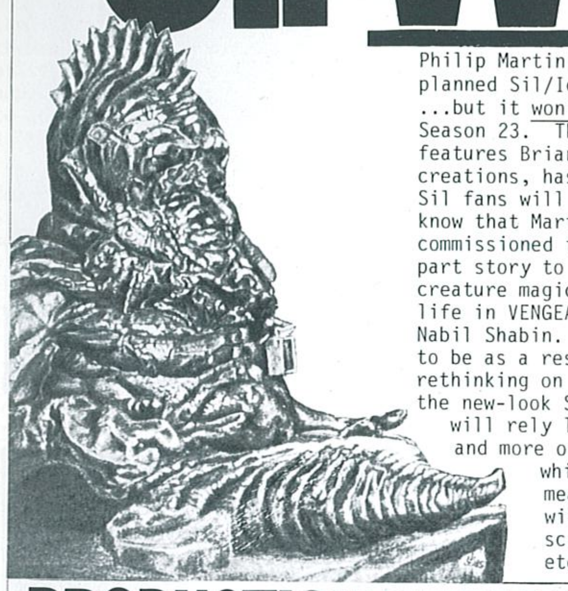
As well as the money raised at the auction, sales of DWB at the event netted an extra £10 for Ethiopia which should, hopefully, buy a bag or two of rice extra for the starving.



TOP(Left to right): Philip Martin, Dennis Spooner, Graham Williams. CENTRE(Left to right): Dave Martin, Bob Baker, Terrance Dicks, Dennis Spooner, Philip Martin, Chris Boucher, Colin Baker. BOTTOM(Left to right): David Banks, Colin Baker, David Banks and Colin Baker. (Photos copyright(c) 1985 MARION BREEZE. Layout by MARION BREEZE).

EXCLUSIVE !!

Sil Will Return



Philip Martin has completed the planned Sil/Ice Warrior script ...but it won't be used in Season 23. The story, which features Brian Hayle's original creations, has been shelved but Sil fans will be pleased to know that Martin has been commissioned to write a four part story to feature the slimy creature magically brought to life in VENGEANCE ON VAROS by Nabil Shabin. This would appear to be as a result of careful rethinking on the shaping of the new-look Season 23, which will rely less on old ideas and more on new innovations which effectively means less rematches with old foes. The script, when complete, will almost certainly be used in the new season. Also strongly tipped is Robert Holmes' Auton story, despite its inclusion of an old enemy. The script has been rewritten excluding the Master and it isn't yet known if there will be a place for the character in the show's new format. The story is still scheduled as a six parter. However, at a recent time-capsule publicity event at Cardiff, Colin Baker expressed severe doubts that Graham Williams script incorporating the Celestial Toymaker would still make up part of Season 23, adding it was unfortunate as it was one of the best scripts in years. He also mentioned *"Very exciting changes"* that are being made to the series whilst JN-T recently confirmed that Nicola Bryant will again play Peri for the duration of the season. Filming for next season should commence in March.

PRODUCTION TEAM IN CHARITY JUMP !

Having been approached by the 'Red Devils' a few months ago and roped into their appeal's committee, Colin Baker readily agreed to raise publicity for them recently by volunteering to participate in a parachute jump. And, as if that wasn't enough, he even managed to coerce Eric Saward and...JN-T and Sarah Lee (yes, folks, it's the Silly Season !) into training ! The jump took place on Monday 17th June, and understandably everyone was scared and indeed the jump didn't pass without mishap; Sarah (the Production Office secretary) broke a toe and JN-T twisted his ankle. Whilst JN-T and Eric Saward have both declared they will be keeping their feet firmly on the ground in future, Colin and Sarah are in training for a second jump, and Colin would like to go one step further and learn freefall and do it properly !

Whilst it's almost tragic that the event wasn't recorded on film, the craters left by JN-T and Sarah Lee remain, albeit a long walk from the X, as monuments of this historic occasion !

The 'Daily Mirror' are to launch a competition to 'Jump with the Doctor', wherein volunteers donate £10 to their 'Mirror' charity fund and the winner will be trained and jump with Colin Baker.

Colonel Saunders Quits

BLACKPOOL
PLEASURE
BEACH

(*PHOTO: Blackpool, May '85*)

David Saunders has stepped down from his long-held post of DWAS Co-ordinator. Blaming his ever increasing work burden, brought about by a rapidly increasing membership, he hopes to maintain some aspect of the job whilst the rest will be taken by a new candidate.

David has been a regular contributor to Fandom since 1979 having experienced his first fan event at the 1978 Panopticon—just 3 weeks after joining the DWAS. His first job was assistant to Chris Dunk's 'C.T.', who narrowly beat David to editor, and during his stint as 'Tardis' letters editor he became a fully fledged member of the DWAS Exec in his new capacity as Society Treasurer. He took over the co-ordinators position in 1980, and the rest is history...

Wonder Woman slumps to 4m

Just two months after taking over DOCTOR WHO's teatime slot, ratings for 'The New Adventures of Wonder Woman' have slumped alarmingly, with a June 1st episode attracting only 4·14 million viewers, just over half the average for Season 22 !

OBSERVER FOOLS DWAS

'The Observer' recently contacted DWAS with a view to doing an article for their 'Young Observer' column, which subsequently appeared in the July 14th issue. Initially, the DWAS were under the impression that the article would portray them as 'normal' human beings, although they were all asked to bring along something from their collections and, inevitably, preferably costumes too. However, after being told by the reporters that they were too "ordinary" they immediately donned their Colin Baker costumes and Tardis tents and, c-l-i-c-k, they had all become those Great British Eccentrics, photographed in their glorious costumes for all to see! Shame on you, DWAS.

MARVEL ~ 104

- *Interview with JN-T and Eric Saward by Richard Marson...
- *KINDA Archives by J.J.B...
- *Features on comedy in DW, DW on the Radio, DW on video and Villains in DW...
- *First part of 'Kane's Story'.

14 EPISODES?

Despite recent speculation that Season 23 will comprise of only 14 episodes, there has been no BBC Press Release to back this 'rumour' up, and it should be treated with extreme caution. Certainly, the fact that the 'Sun' was the only 'news'paper to pick up on what could well turn out to be scaremongering, is reassuring as the story is unlikely to have any substance whatsoever. However, should the story turn out to be true, it certainly won't contradict the BBC Press Release reprinted in DWB:20—the show will be back, and bigger than before—fourteen episodes as opposed to 13!

It is believed that the Production Office have yet to receive confirmation of the exact number of episodes that Season 23 will comprise, and it may well be a few months yet before the situation is totally clear.

Peter Escapes Death Crash

Peter Davison narrowly escaped death in June when his Porsche came into collision with a Rover on the A1 at Wetherby, Yorkshire. The driver of the Rover was killed and his passenger badly injured. Thankfully Peter escaped with cuts and bruises and his two passengers, fellow vet Christopher Timothy and Judi Maynard, were unhurt.

DYALL DIES

It is with regret we report the death of actor Valentine Dyall, best known to DOCTOR WHO fans as the immortal Black Guardian. He was perhaps most famous for his voice-overs in radio plays and ironically he'd just completed the 'RADIO WHO' show before his death in June. Graham William's creation appeared in; ARMAGEDDON FACTOR (1979) and MAWDRYN UNDEAD, TERMINUS and ENLIGHTENMENT in 1983.

PANTO

Colin Baker is to play 'Wishy Washy' in Aladdin at Hillingdon before starting work on Season 23. Also starring is Sarah (Varne) Greene.

ART NEWS

Following criticism of his line drawings in 'Tardis Inside Out', Andrew Skilleter would like to stress their size was not his doing. Originally the idea was to accompany sections of the text with miniature illustrations which, in this form, would have been attractive. But owing to lack of textual contents, the designer decided to fill in the void of white by enlarging Andrew's artwork. Indeed, Andrew didn't realise this till seeing the completed proofs and was understandably upset. The only illustration kept as he'd intended was THE SPACE PIRATES picture at the base of page 9.

'Who Dares', the main company Andrew works for, have some releases lined up for the coming months. July 31st sees the release of a full colour calendar for 1986 with 9 new paintings by Andrew featuring Doctors and monsters both old and new. The cover features a portrait of Colin Baker and the calendar measures 340 x 280mm. It will sell for £4 45 (inc'VAT). Also out soon are a range of full colour bookmarks, some block-foiled, and one will be given away free in every issue of the Monthly on sale in September. The book based on the DOCTOR WHO works of the late 'Radio Times' artist Frank Bellamy is nearing completion and will be published by 'Who Dares' in late October. Titled 'Timeview—The Complete DOCTOR WHO Illustrations of Frank Bellamy', it features a commentary by Frank's son David recollecting his observations of his father at work. It has 56 pages in all, some in full colour. And, approaching fifty artwork covers for Target, a similar book featuring the DOCTOR WHO artwork of Andrew Skilleter, will be released next year. This has been delayed a year because of other work, notably 'Tardis Inside Out'. Pressure of other work means Andrew has also cut down on the amount of Target covers. With his last completed cover being GALAXY FOUR, he won't start on a new batch till MARK OF THE RANI, which he hopes to follow up with ATTACK OF THE CYBERMEN and the CELESTIAL TOYMAKER.

Finally, 'Who Dares' have confirmed they have also won the licence for the '87 calender.

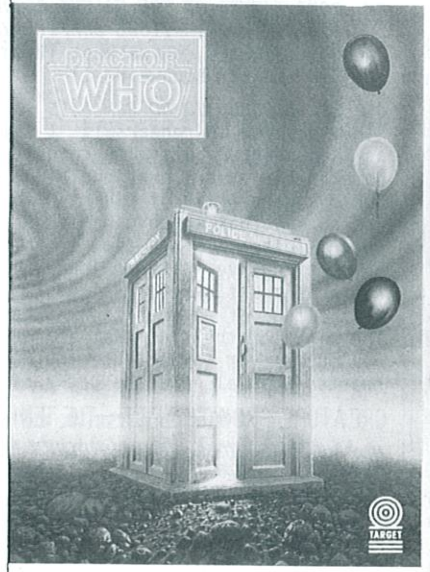
'Who on way out in America ?

Various sources in America have indicated that DOCTOR WHO may well be on the way out following the surprisingly luke warm reception given to Colin Baker's Doctor. The Americans have been described by JN-T himself as "notoriously fickle" and it would appear they are beginning to look around for new sci-fi interests. (Any US fan comments?)

TARGET

Despite the gloomy outlook for DOCTOR WHO on television, Target sales haven't slumped at all and it's business as usual as the books continue to be released at a furious pace. The latest addition to Target's provisional listings is Dennis Spooner's Season 2 story, THE ROMANS, to be novelised by, noneother, than Donald Cotton, who displayed his talent for writing witty dialogue with his recent MYTH MAKERS and GUNFIGHTERS novels. The mini-classic THE TIME MEDDLER is also due for imminent release. The hardback schedule for the rest of 1985 is THE TWO DOCTORS(15 Aug'), THE TIME MONSTER(19 Sep'), THE TWIN DILEMMA(17 Oct'), GALAXY FOUR(21 Nov') and TIMELASH(12 Dec'). Gift Sets 7 and 8 are out for September, each again containing 4 recent novels at £6 50 a box. Also out soon is the below A2 size poster based on the 'Celebration' cover and is the latest in W.H.Allen's new poster range, and out in September is 'The Illustrated A-Z' by Lesley Standring.

With the first in a series of novels tracing the lifes of various of the Doctor's companions after they have left the Tardis comes 'Turlough and the Earthlink', written by Tony Attwood who also wrote the 'Blakes 7' spin-off 'Afterlife' and the 'Blakes 7 Programme Guides'. If successful, the novel will be followed up by Ian Marter whose specialist companion will be... Harry Sullivan !

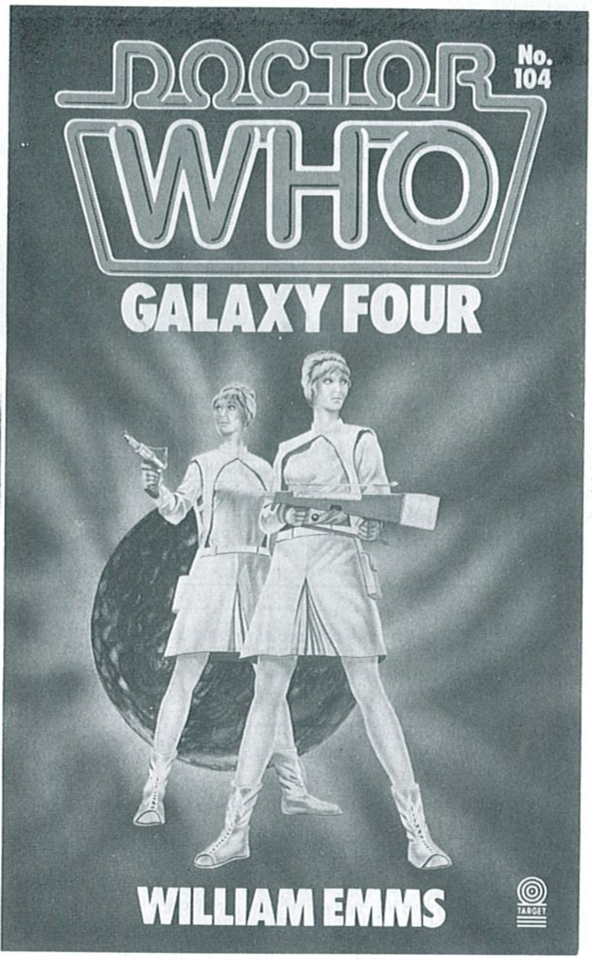


Hive Update

Latest names signed for the 'Leisure Hive' convention in Swindon this August (see ad on page 19) include Colin Baker, Patrick Troughton and Ian Marter, though they are on standby in case of professional commitments. Mark Strickson has had to drop out.

Among the items for auction include various props from VENGEANCE ON VAROS and Sarah's headscarf from ANDROID INVASION.

If places are left, registration will be available on the day.



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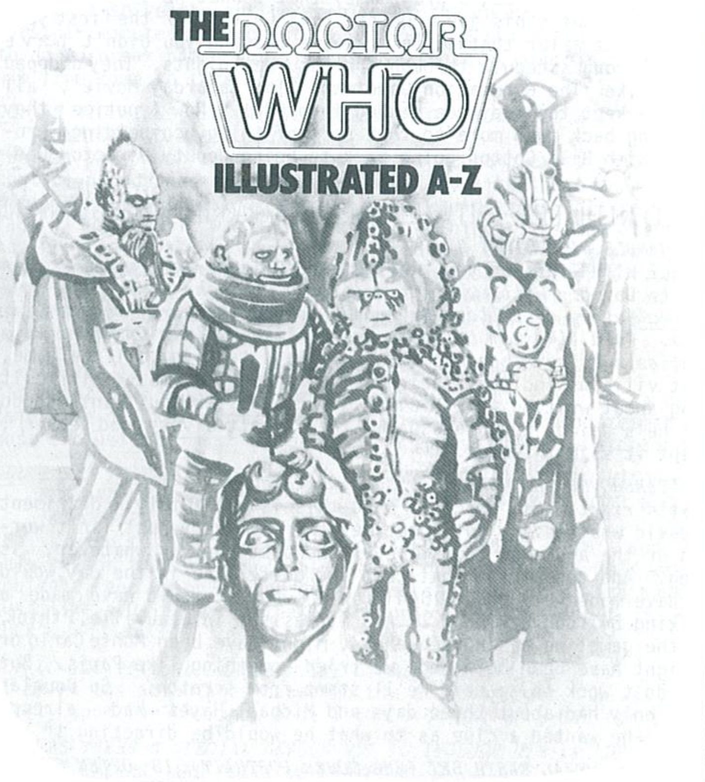

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Lesley Standring is a life-long fan of Doctor Who. *She lives in London.*

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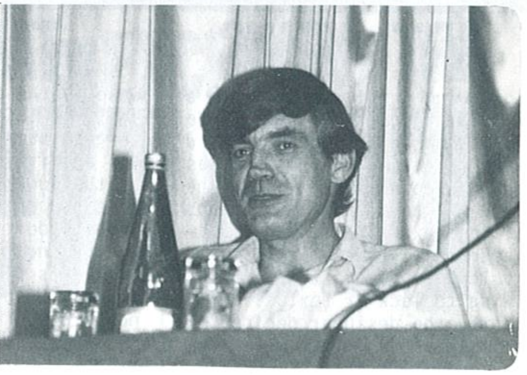

RECAP: IN THE FIRST PART OF THIS EXCLUSIVE INTERVIEW, GRAHAM WILLIAMS SPOKE FRANKLY ON THE FOLLOWING SUBJECTS; VIOLENCE, THE BUDGET, ROBERT HOLMES, HUMOUR, CONTINUITY, PHILIP HINCHCLIFFE, MARY WHITEHOUSE, DIRECTORS, DALEKS, SEASON 17, FANDOM, SHADA, THE HORNS OF NIMON...AND MORE BESIDES. AND THAT WAS ONLY PART ONE (DWB#23) ! NOW SIT BACK, TAKE A DEEP BREATH, AND READ MORE FASCINATING REVELATIONS IN THE SECOND, AND LAST PART , OF OUR GRAHAM WILLIAMS INTERVIEW. . .

Conducted on Friday 26th April with assistance from David Miller

GL: CAN YOU TELL US MORE ABOUT 'THE GAMBLE WITH TIME' ?
"David had done 'Prisoner of Zenda'(otherwise known as ANDROIDS OF TARA !). I liked that one very much the previous season — I thought it had style—I know it got a tremendous amount of stick from the fans but the ratings were jolly good".

GL: DO YOU KNOW WHAT THE RATINGS AVERAGED FOR SEASONS 15 AND 16?
"I was used to around 8½-9 million".

GL: THEY AVERAGE AROUND 7 MILLION NOW.
"Well, that's not bad. I was suffering then, as everyone else was at the time, from 'the declining television audience', as it was known. People just stopped watching television. We never suffered—I know they flung 'The Incredible Hulk' at us but it didn't affect us at all.

"So much, you see, depends on what the Channel Controller does —he can make or break a programme—that's what he's there for after all, that's his job. We had Bill Cotton for the first year —great—but after that it fell away a bit and you didn't have such a strong schedule through the Saturday nights. They dropped things like 'The Generation Game' and 'The Saturday Movie', all of which kept the audience hooked into BBC1. Now I notice they are going back much more to that sort of thing, coinciding, probably, with Bill Cotton going back to being Deputy Director General".

GAMBLE WITH TIME— IT WOULD HAVE MADE A CRACKING BULLDOG DRUMMOND

DM: 'GAMBLE WITH TIME' ?
"GAMBLE WITH TIME—ah yes, well after 'Prisoner of Zenda' we then said to David: *"Well, why not do pretty well the same thing—tell the real story of Bulldog Drummond (he was the hero we came up with). We'd like Tom to meet someone like Bulldog Drummond in a twenties setting"*—because we were always talking, all the time, about villains and what their motives are. The most difficult thing about writing for DOCTOR WHO is why the guy wants to do what he's doing, because usually there isn't a very good reason , except it's just there".

DM: 'TAKE OVER THE WORLD...' SORT OF THING ?
"That's right, yes, exactly. And this is absolutely no detriment to David whatsoever, but sometimes the chemistry just isn't working or the angle of the style or the pastiche, or whatever, is wrong. And the script that came in, quite late in the day, would not have made very good DOCTOR WHO , but it would have made a cracking Bulldog Drummond ! And it was set in Deauville, I think, for the gambling casino sequences, might have been Monte Carlo or it might have been both, but we tried something like Paris. But it didn't work so we said we'll start from scratch. So Douglas and I only had about three days and Michael Hayes had already joined—he wanted a clue as to what he would be directing !"

GL: THE PRIMEVAL EARTH SET (SEE COVER PORTRAIT) IS OFTEN QUOTED AS PERHAPS THE BEST SPECIAL EFFECT EVER UTILIZED IN THE SHOW . WAS THIS LUCK OR JUDGMENT ?
"Judgment, of course !! Ian Scoones is a very clever guy. He it was who originally came up with K9. In some ways I regret not taking his design—he designed a wonderful sort of armour-plated Doberman Pinscher, gigantic and fierce—it was just too savage . They wouldn't believe me when I said I wanted it radio-controlled—the only instruction I gave was it must not be seen to have a man inside, and a Dobermen, I thought, was big enough to pretend there was a midget inside".

DM: THEY DID SOMETHING SIMILAR IN 'BATTLESTAR GALACTICA'...
"After us !"

BLAKES 7—THEY CANNIBALISED ALL OF PENNANT'S SETS

GL: A LOT OF YOUR STORIES HAD TREMENDOUSLY GOOD SPACESHIPS AND SPECIAL EFFECTS.
"Considering that people like Roger Murray-Leach, who'd done such wonderful work before, had said he wouldn't do the programme ever again. That was after WENG CHIANG because he nearly had a nervous breakdown with that. Then, I had to put my foot down again internally in the BBC because all the crews, all the design crew and the camera crew had all gone to make 'Blakes 7'. I remember wandering through the 'Blakes 7' studio and thinking, "Well, hello, we used that last week"!"

DM: THEY HAD DOCTOR WHO WALLS (DIAMOND PATTERNED) FOR A WHILE.
"They had a lot of things from one Pennant Roberts did—the tax collector one (THE SUNMAKERS)—they cannibalised all of Pennant's sets !"

DESTINY OF THE DALEKS—WE COULDN'T AFFORD TO FILM IT IN AUSTRALIA

GL: CHANGING THE SUBJECT COMPLETELY, WHOSE IDEA WAS IT TO BRING BACK DAVROS ?
"Davros ? Terry Nation".

GL: HAD YOU SEEN 'GENESIS OF THE DALEKS' BEFOREHAND AND WHAT WERE THE PROBLEMS OF GETTING MICHAEL WISHER BACK TO PLAY THE ROLE?
"Yes, I'd seen it. Michael was in Australia. It's that simple. We couldn't afford to go out there and film it in Australia".

GL: WASN'T IT POSSIBLE TO BUILD NEW DALEKS FOR 'DESTINY' AS THEY WERE RATHER CHIPPED AND BATTERED ?
"I suppose I can take some stick for that ! I just didn't reckon they were worth the investment".

DM: YOUR HATRED OF THE DALEKS SHONE THROUGH IN THAT SCENE WITH THEM FACING THAT VERTICAL SHAFT. WERE YOU POKING FUN AT THEM ?
"Nobody objected, so we kept it in (mimes baffled Dalek with arms in the air squawking !)"

GL: WHO DECIDED TO DO ROMANA'S REGENERATION THAT WAY ?
"They decided in rehearsal. I think Douglas wrote the scene and, as they pointed out quite rightly, it was the way that Tom had come in five years previously—perhaps this was some kind of curious race-trait of theirs ? To start getting sexist about it and to say that women can't regenerate is awful—women change their clothes all the time ! No, I don't think it struck me as being offensive. It was jokey, but the whole concept of regeneration's a bit jokey, isn't it ? You've got to get out of all that pathos of regeneration, otherwise you'll raise questions in the minds of the kids that are watching. It's like saying that you must never investigate the Doctor's sex life—if he's got 2 hearts, what else has he got 2 of ?!"

CREATURE FROM THE PIT—THE TENTACLE HAD TO GIVE SOME IDEA OF SIZE

GL: WHAT PROBLEMS WERE INVOLVED REGARDING THE MONSTER'S SIZE ?
"It wasn't the size so much, actually. It was the h-u-g-e, gangrenous, sythilitic phallus which specified that it had to have a tentacle, and the tentacle had to give some idea of the size of the monster. The monster itself was never seen—only the tentacle. We had a tremendous barney about it with Special Effects . I think it was, in part, a breakdown in communications between the Director Chris Barry and Visual Effects—they obviously had not seen enough stages of the development or they would've seen that it wouldn't have worked when it came into the studio. I think somebody, somewhere in design, could actually have spotted it beforehand—a potential embarrassment !"

GL: DID YOU SELECT THE STORY BECAUSE OF THE INNOVATIVE MONSTER ?
"It was the only story we had !! The worst thing about the show is chasing the scripts. I wouldn't normally expect to have to write a script a season !"

THE KEY TO TIME—A ROD FOR MY OWN BACK

DM: 'THE KEY TO TIME' SEASON OBVIOUSLY IMPOSED GREAT RESTRICTIONS ON THE SCRIPTS. HOW DID YOU CONCEIVE THE 'UMBRELLA' IDEA ?
"A rod for my own back !! That's why we didn't try it again the next time round, using the "umbrella" theme as I kept on calling it afterwards. It's only that having worked on the show for a year I reckoned that I was in some way offended by the concept of a guy wandering around the universe with virtually absolute authority and no responsibility. It seemed wrong that he should be able to win every time without any sort of moral responsibility.

"Also, we couldn't use Time Lords again, Bob Holmes having debunked them hugely in THE DEADLY ASSASSIN. We kept them in THE INVASION OF TIME but they were still obviously a bunch of old women, so we couldn't really cope with them again till the next step in their hierarchy if you like. Something I'd been interested in all my television life is series and serials and it seemed an ideal oppurtunity to link the two together; let's link all the stories so you've got a nice big bonus for the fans who want to stay from episode 1 to 26, and anybody who can't afford the time can nevertheless enjoy each episode as it comes along !

"Unfortunately, that meant, as you say, you've got the script problems where you can normally juggle the scripts as they come in—if one needs more work it can be set further down the 'production line', if you like, and bring one forward. With Season 16 you didn't have that luxury—it was shot in exactly the same order it was put out. Usually, the first three in a season you could juggle with transmission dates. After that you were locked in because of the production deadlines—towards the end of a season you had to put them out as they were finished, up to the point where, in the final 6 parter, you were dubbing it the night before transmission !"

THE STONES OF BLOOD—WE THOUGHT ABOUT A SPECIAL STORY

DM: 'THE STONES OF BLOOD' MARKED A COUPLE OF NOTABLE LANDMARKS ; THE FIFTEENTH ANNIVERSARY AND THE 100TH STORY. WERE YOU TEMPTED TO DO A SPECIAL ANNIVERSARY STORY ?
"Well no, quite the reverse. I just thought nowhere does it matter in the cosmos or the history of the universe that DOCTOR WHO has been shown on BBC TV for 15 years or it is the 100th time the human race have seen him. You can't break the convention of disbelief. For example, you can't have Tom Baker walk on and say *"Oh, another bloody set the BBC have given me"*. It's alright for John Cleese to do that or Ronnie Barker, but not Tom Baker playing DOCTOR WHO ! We thought about a special story a lot but didn't like it".

DM: DID YOU SEE THE BLACK AND WHITE GUARDIANS RETURN RECENTLY ?
"I didn't know they had come back !"

DM: WEREN'T YOU CONSULTED ON THEIR RETURN ?
"No !"

DM: WHO OWNS THE RIGHTS TO THEM ?
"I do. I thought of them as I thought of a great deal of other things, the character of Romana for example. In each and every case I wrote a description of the stories or whatever and sent them straight off to BBC Copyright saying this is BBC owned".

DM: HAVE YOU A FAVOURITE STORY IN 'THE KEY TO TIME' SEASON ?
"Yes, I suppose THE ANDROIDS OF TARA. Mind you, I liked the 6 parter very much. The stories I like most are the ones that have a bit of style and flamboyance about them".

INVASION OF TIME—I'M AMAZED TO HEAR YOU SAY IT'S A CLASSIC

GL: HOW MUCH RESEARCH HAD YOU AND ANTONY READ DONE INTO THE TIME LORDS AS THEIR CONTINUITY SEEMED SPOT ON ?
"I'd seen THE DEADLY ASSASSIN at the time I was going to take it over, but things like The Sash of Rassilon, I mean, I'd heard Bob use Rassilon , and the Laws of Rassilon, and the rest I invented! Time Lord mythology is exactly the equivalent of our Holy Grail, The Holy Shroud of Turin, so I used that as a background.

"It didn't work. I'm amazed to hear you say it's a classic. I tried, on Bob's advice, that the only way to cope with a 6 parter is to do a dog-leg—you do 4 episodes and seem to be almost at an end, and then zap on a new story for the last 2 parts !"

GL: WERE THE SONTARANS THROWN IN AS AN AFTERTHOUGHT ?
"No, not entirely. I made the Sontarans as an afterthought as they're my favourites of all the DOCTOR WHO villains—at least they can articulate. Unlike the Daleks they can give a good after dinner speech ! I think I'd like to have listened to Major Stor give his version of how it was ! And they were perfect villains to bring in and that season hadn't used any of the old villains at all, so it was a good oppurtunity to keep the continuity of at least one of them going, so I phoned Bob and he said sure, carry on.

"INVASION OF TIME was written because, first of all, a writer wrote a story, which was a great story called THE KILLER CATS OF GINSENG".

GL: WHO WROTE IT ?
"Well, it doesn't matter—he handed in a completely different script with Wembley Stadium now full of killer cats ! Even if we could have shot it, it wasn't strung together enough. So Tony Read and I got together. I gave Tony a story that had been in my mind for a bit and I was going to hold over till next season and Tony went away to write it, came back, and it wasn't what I'd wanted. So again, no detriment to Tony, I took it away on the Monday evening and brought it back the Friday morning ! I knew by then they were doing this mad thing for us, because of the strike, of putting the 2 week O.B. first, followed by a week's filming, followed by 3 days studio. So I knew we had very severe restrictions on what effects could be done on film because we wouldn't have time to treat the film. So all the effects etc I had put into the story had to be on O.B. so I wrote it with those massive constraints. That was one of the reasons I had to devise the interiors of the Tardis to fit in all those store-rooms, which all, surprise surprise, looked exactly the same".

GL: DO YOU THINK THE BRICK WALLS AND SCHOOL-LIKE CORRIDORS TOOK AWAY SOME OF THE MYSTICAL QUALITIES OF THE TARDIS ?
"No. In fact I wrote it for the inside of a gasometer. I thought each of the inside of the storage-chambers of the Tardis should be like the inside of either an oil-tanker or a gasometer , so they could be stocked full of goodies, but we couldn't find anywhere to shoot it".

GL: WERE YOU SATISFIED WITH THE END RESULT ?
"Well, it did look a bit like an ex-mental hospital from Redhill! Yes, I think Gerald Blake did a good job on it".

GL: WERE YOU PLEASED WITH THE NEW DESIGN OF SONTARAN MASK FOR STOR ?
"I wasn't aware it was a new design. "Old potato head" is what Bob Holmes used to call them and I liked the original version more than the one we used. I also liked the ones I saw recently in THE TWO DOCTORS. They worked better this time round".

DM: DEREK DEADMAN WAS STOR WITH HIS WONDERFUL COCKNEY ACCENT !
"Yes. I kept saying to Derek, who is a lovely, lovely guy : *"Sontarans should not have a Suffolk accent !"*

GL: DID YOU EVER CONSIDER KILLING LEELA OFF RATHER THAN MARRYING HER ?
"Not really. That came about because I'd wanted Louise to stay for the next season and she didn't really want to stay enough and by the time she'd actually made up her mind to go, we'd gone too far with Leela and lost any time to write a special script, which would have been better. So we had to tag it on the end , and I thought, well, if she's going it's best done quickly and get it over with".

K9—HE WAS TOO MUCH COMPETITION FOR THE DALEKS

GL: WAS THERE A CONSCIOUS DECISION NOT TO FEATURE K9 IN 'IMAGE OF THE FENDAHL' OR WERE YOU ANTICIPATING HIS POPULARITY ?
"The point of bringing him in really was to make a popular companion, but also one we could leave behind. When you have a third human companion then you've got to split the story, in my opinion, too many ways. The great problem with K9 was that if you're not very careful there isn't any good or sufficient reason why he shouldn't solve the entire problem of the four episodes in the first 15 minutes of each story. So we had quite a lot of devising to do to break him down, give him laryngitis, anything to disable him from time to time !"

GL: IN HIS FIRST SEASON, HIS NOISY MOTOR DESTROYED A LOT OF THE TENSION AND CREDIBILITY.
"He was very much a prototype then. That complexity of radio-control nobody had tried before on things like location and studio. We thought most of the problems would arise on location. In fact it wasn't, it was in the studio. Things like the electronics would go crackers when he was inside a camera's cable loop , and quite often cameras have to work inside eachother's loops in order to get the shots in. So having to take that into account as well the poor director would be forcing his camera cables around K9, which he didn't like very much !"

GL: DO YOU THINK K9 HELPED TO BOOST THE COMEDY ELEMENT ?
"It might have increased the perception of the fans. I don't think the general public would think comedy elements stemmed almost exclusively from Tom because he looks so comic to start with".

GL: I SAY THAT BECAUSE 'HORROR OF FANG ROCK' WAS VERY HINCHCLIIFFE AND THAT WAS YOUR ONLY STORY BEFORE K9 HAD BEEN INTRODUCED ?
"No it wasn't ! We'd already made THE INVISIBLE ENEMY and the only reason that we didn't use him in HORROR OF FANG ROCK was he couldn't keep going up and down those stairs in the lighthouse , just like a Dalek ! So that's the only reason he wasn't in FANG ROCK".

GL: DO YOU FEEL HE HAMPERED THE STORIES IN ANY WAY ?
"I think the advantages outweigh the disadvantages. He was never wholly good for the show and, I don't think, very bad for it".

GL: WAS THERE A SPECIAL REASON NOT TO INCLUDE HIM IN 'DESTINY OF THE DALEKS' AND 'CITY OF DEATH' ?
"Terry Nation wouldn't have him because he was too much competition for the Daleks ! And in CITY OF DEATH we knew we were writing for Paris and one of the reasons we could afford to go to Paris was that we wrote it specifically to exclude expensive things like set dressing, costume dressing, props, electronics, special effects... So we ended up going to Paris without K9 and without almost anything else, just a few cameras ! We came back and we'd discovered, by the time John Nathan Turner had done his sums, we'd shot it cheaper in Paris than we would have done here !

DM: DID YOU SEE 'K9 & CO' ?
"Was that with Lis Sladen ? I saw about 20 minutes of that . I was up in Birmingham for some reason ? Christmas ! Yes, I was

staying with my parents".

YOU CAN ONLY DO SO MANY DOCTOR WHO'S BEFORE YOU GO MAD

GL: DO YOU REMEMBER WHY PART OF THE PERTWEE VERSION OF THE SIGNATURE TUNE WAS DUBBED ONTO THE END CREDITS OF A COUPLE OF EPISODES OF 'THE INVASION OF TIME' ?

"I think it was only because we had time problems. I think that there's a slightly longer version that you use when you've got either, as we had, a tremendous number of credits, because we were on O.B., film and studio with bits in each — there weren't whole episodes done all on film, all on O.B. or all in studio — it was all mixed up together, so there were a lot of technical credits to get through".

GL: YOU USED DUDLEY SIMPSON EXTENSIVELY FOR ALL YOUR INCIDENTAL MUSIC SCORES. DIDN'T YOU FEEL HE WAS IN DANGER OF BECOMING REPETITIVE AND DID YOU KNOW HE WOULD BE DROPPED BY JN-T ?

"I didn't know he was going to be dropped. I found him absolutely invaluable because he was so quick. He knew the whole ethos of the series so well and he did exactly what I wanted to do each time. It wasn't obtrusive ever, which is the hallmark of good incidental music".

GL: WERE THERE ANY STORIES THAT YOU FELT DIDN'T WORK ?

"I don't know that any stories didn't work as a whole—there were elements of them that didn't work in almost every story. I didn't like THE POWER OF KROLL. I didn't like THE HORNS OF NIMON . I didn't like THE STONES OF BLOOD very much, it just wasn't my cup of tea, that's all. There were a lot of problems on KROLL. That was the first and last time I took a holiday. When I was on the programme I took about four days off in all. The big thing that drove me away from the programme eventually was I could no longer do with working every weekend and Bank Holiday !"

GL: WHEN ROBERT HOLMES STEPPED DOWN AS SCRIPT EDITOR, DID HE AGREE TO CONTINUE SUBMITTING MORE SCRIPTS ?

"No, we couldn't get hold of Bob. He was committed with Thames for, it seemed, like a year after he stopped script editing. We wanted to get him, he just wasn't available. And I think Bob had come to the same conclusion that I did that you can only do so many DOCTOR WHOs before you go mad ! He'd done three years solidly, and being Bob he'd written a tremendous amount of stuff, even the stuff that didn't go out under his own name, and he said it himself—he wanted a break".

GL: WERE YOU OF THE OPINION THAT CONTINUITY PLAYED AN INTEGRAL PART IN THE SERIES AND SHOULD BE ADHERED TO ?

"Only providing it didn't get too much in the way. I think if you start treating it like a 1,000 part episode, then you're making it for a very, very small part of the audience, and you're also putting so many constraints on writers, designers and the directors that I think you start to suffer. I noticed a few things recently where conventions had been broken. I believe one of the immutable laws is that the Doctor cannot, and must not, travel within his own time continuum, because otherwise why did he not go back a minute before the story started etc. There are so many paradoxes in time travel and you mustn't break them. That sort of reversed continuity, I think, is very important.

"But as to making sure the Toymaker's robe is exactly the same now as having been seen in one story back in 1966, I think that would be a bit ludicrous. It's not as though the universe depends on the BBC transmitting DOCTOR WHO in order for it to keep continuity. It's not that anything has happened in between, but if, say, the Daleks did decide to change, there's no reason why they shouldn't just because the BBC's filming it !"

GL: BUT IF THEY CHANGE, AT LEAST EXPLAIN WHY THEY'VE CHANGED ?

"Yes, sure. That's very important".

GL: DID YOU FEEL THE SHOW WORKED BEST WITH 4 PARTERS WHICH MADE UP MOST OF YOUR STORIES, OR DID YOU CONSIDER EXPERIMENTING ?

"Yes.. Again there's swings and roundabouts. In an ideal world you'd say 'let's make each story for as long as it will take' . Some stories are a good 3 parter, some a 2 parter, some a 4 parter. That seemed to be inviting a confusion in the audience. It would be easier for them to know they're watching episode 1 of a story to run for 4 weeks. Six parters are very difficult to write for because a story that will sustain 3 hours of television has got to be a damn good story. Most feature films, don't forget, are less than 2 hours".

AMERICA— HALFWAY THROUGH MY SECOND SEASON 'STAR WARS' ERUPTED

GL: MUCH OF THE SUCCESS OF DOCTOR WHO IN AMERICA IS DOWN TO YOUR STORIES, YET JN-T IS ALWAYS INVITED TO THEIR CONVENTIONS, ALMOST SEEMINGLY ON YOUR BEHALF. HAVE YOU BEEN INVITED TO ANY MORE CONVENTIONS OVER THERE SINCE 1979 ?

"No, we were only ever invited to the first one".

GL: I THINK THAT'S RATHER A SHAME REALLY AS JN-T SEEMS TO BE TAKING ALL THE CREDIT FOR TOM BAKER'S SUCCESS OVER THERE, THOUGH IN FAIRNESS PETER DAVISON IS ALSO NOW VERY BIG.

"I'm sure, during my time, I must have taken the credit for Philip Hinchcliffe. If I didn't I was a twit !"

GL: SO YOU DON'T MIND THEN ?

"I mind but I'm not going to make a big thing about it.

"Regarding the first one, briefly what happened was we got an invitation for a convention, and it was going to be the first DOCTOR WHO convention. We had to write back politely saying: *"Terribly sorry, we're in the studio. It takes precedence"*. The strike happened and we said *"Why not go ?"* So we called them to tell them we were coming and they didn't believe us because they had had people like Bill Shatner and Leonard Nimoy from 'Star Trek' saying they would go to their 'Star Trek Convention' and they hadn't showed up, and they were only coming from State to State—they were not flying the Atlantic, and we called them again to confirm we were coming, flight times etc,. We decided to go on the Wednesday afternoon because we were in the studio Wednesday, Thursday and Friday and the Wednesday morning the strike happened so it knocked out the studio altogether. Wednesday afternoon we had our photographs taken for the passports and the visas and Jane Judge took them down to the American embassy. And on Friday I phoned BBC Enterprises just to let them know and told them I was taking my camera and did they want me to get any shots of anything. They phoned back and asked if we minded one of their guys coming along as well and I said absolutely, and so Terry Sampson came along and eventually BBC Enterprises agreed to pay Tom's air-flight and hotel and to pay half of my air-flight—I suppose they thought I might be marooned out there and they may never see me again, which was a good idea !"

GL: HADN'T THE AMERICANS OFFERED TO PAY ?

"No, it was entirely our own expense".

GL: THEY WOULD NOWADAYS. WHY DO YOU THINK THE SHOW'S BIG THERE ?

"It doesn't compromise. It doesn't try and be American. It doesn't try and be anything except what it is. It is just uniquely British. I can't think of any other country in the world who would make a daft programme like that(joke) ! It's utterly British in its concept and quirkiness, the eccentricity, devotion to characters rather than action. Halfway throught my second season 'Star Wars' erupted and I said: *"One thing we will not do is to go into big model work or special effects—stick strictly to our own strengths"*, and that's why they like it".

JN-T— CHANGE WAS THE NEW PRODUCER'S PREROGATIVE

DM: THERE WERE A LOT OF MASSIVE CHANGES AFTER 'SHADA', CERTAINLY MORE THAN 15% WHICH IS THE AMOUNT YOU QUOTE AS THE GREATEST DOCTOR WHO CAN CHANGE SEASON TO SEASON AND REMAIN ESSENTIALLY THE SAME SHOW ?

"It was what we'd always reckoned you could get away with. That change was the new producer's prerogative".

DM: IT WAS CERTAINLY MORE THAN 15%—DO YOU THINK IT WORKED ?

"I don't know how you quantify it really. I didn't change the titles as I didn't think there was anything wrong with them at all".

GL: WHAT DO YOU THINK OF THE PROGRAMME NOWADAYS ?

"I've enjoyed this last season much more than the previous ones. I can't possibly be objective about it. I can't tell you what I didn't like about it—I wouldn't have done it that way, obviously, I'd have done it my way !"

DM: REGARDING THE CANCELLATION—DO YOU THINK THE SHOW COULD DO WITH A REST ?

"No, nothing wrong with DOCTOR WHO. I think it's true of DOCTOR WHO, I think it's true of any series you care to name, that up to a point, an undefinable point, you know it when it comes along , it will carry on forever. There's no reason to stop. You've established a convention, even though that convention is nonconventional. You've established characters people have grown fond of and you can ring the changes in the stories. In the 3 years I did the show there wasn't an original story—there were only variations on themes that had always been tried and tested. One of our favourite quotes, Douglas I think said it first: *"We only ever used original ideas on DOCTOR WHO. Not necessarily our own original ideas !"* We always borrowed and put it in our mould and that's what drama's all about".

GL: WHY DO YOU THINK THE SHOW'S POPULARITY HAS FALLEN WITH THE PUBLIC ?

"I think it was a vast mistake, which I resisted tooth and nail whilst I was there—they wanted to change the scheduled time of going out. It was suggested to be by Graham McDonald, a) that it went out during the week, and b) that it went out twice weekly . I thought both ideas were terrible, and said so, which didn't do me any favours at all. It's tradition—it's like doing the children's 'Sunday Classic' on Friday afternoon. It's silly ! I think that's got a lot to do with the falling figures.

"I think the programme has great virtue in the character of the Doctor in that somehow or other you have got to persuade the majority of people who are watching: *"Folks, this week the universe is under threat again. Our man DOCTOR WHO can save it if you stay with him !"* If you can't do that you can't make the threat serious enough or the guy who's playing the part doesn't make you believe that the threat is serious, and you're not going to take it seriously yourself, and you're not going to much care if you tune in the next week to see what happens. I think, perhaps, an element of that crept into it with Peter Davison".

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